

WARREN
MAGAZINE

FAMOUS
MONSTERS
#162

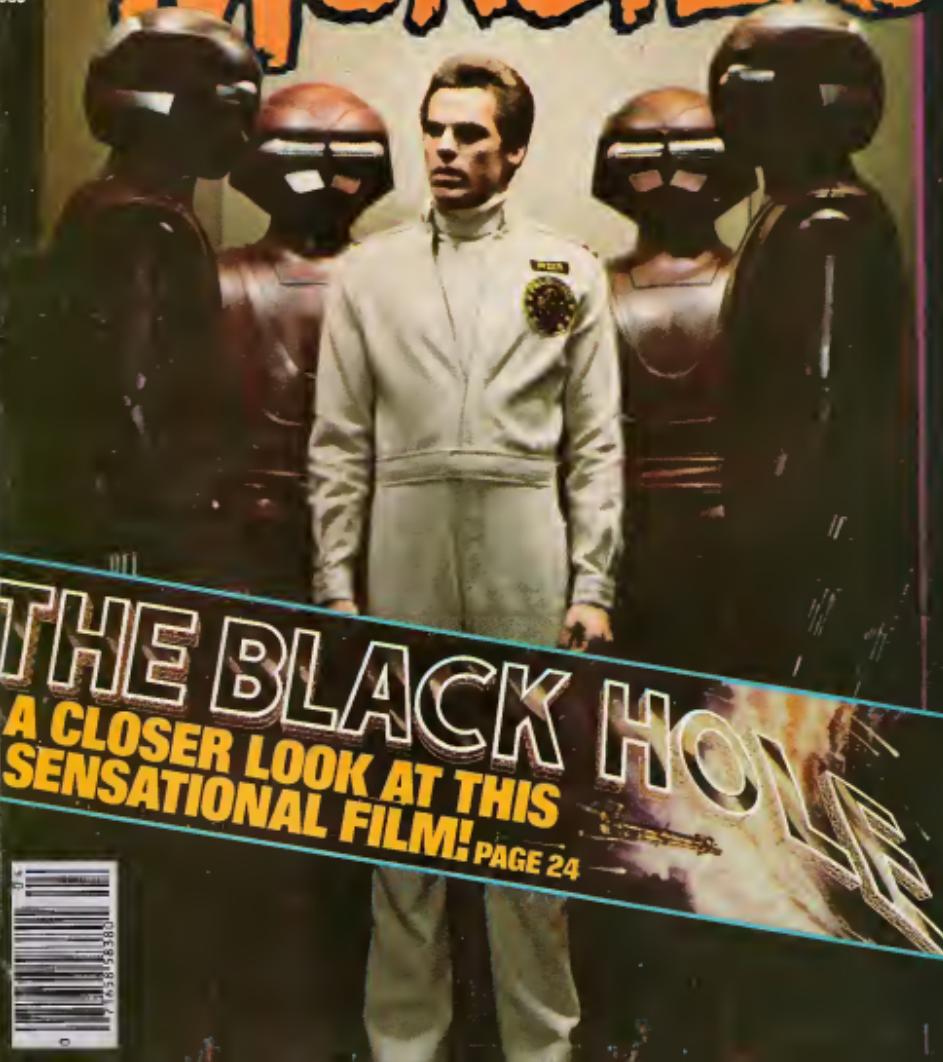
\$1.75
7510-6

APR.
1980

STAR TREK MOVIE SPECIAL!

FAMOUS

MONSTERS®



THE BLACK HOLE

A CLOSER LOOK AT THIS
SENSATIONAL FILM!

PAGE 24



STAR TREK PRODUCTS

STAR TREK MASKS!



SPOCK MASK A detailed full color latex mask of Spock with real wool fur hair! #25010/\$61.95



KLINGON WARRIOR MASK Full color latex mask of Klingon with real yak hair mohawk #25011/\$51.95



VULCAN MASTER MASK Deluxe lifelike latex mask of the ruling class of Vulcans in full color! #25012/\$66.95

A STAR TREK CATALOG



STAR TREK CATALOG
240 page paperback with a summary of every episode, cast biographies, merchandise catalog, hundreds of photos and more! #21408/\$2.50

GREAT PLASTIC MODELS AND IRON-ON!

COMMAND BRIDGE



Show off your amazing adventures on this fine model of the Enterprise's command bridge. The kit includes figures of Captain Kirk, Spock and Sulu. #24174 \$4.50

U.S.S. ENTERPRISE STARSHIP



In all of its unshielded glory—this is the Starship Enterprise! One of the most advanced starships ever designed, it carries a crew of hundreds on its ten year mission through space. Its purpose is to promote peace and understanding but it is also equipped with powerful weapons and sensors. The Hologram for Starfleet is capable of Warp Drive, Reed Laser Cannons and can launch Photon Torpedoes. You should have a model of this magnificent ship. When assembled, it is 10 inches long! Well detailed! #24050 \$54.50

K-7 SPACE STATION



This triple-hulled structure was a welcome sight for many a starship crew. The model is a monster among model crafts. Assembled, it is over 16" in diameter. Miniature Enterprise is also included! #24175 \$4.50

ENTERPRISE MOVIE MODEL



NEW

ENTERPRISE MOVIE MODEL From Star Trek, the movie, comes this movie version. A hand painted, completely articulated U.S.S. Star Trek model with all its lights, cockpit, plastic effect mesh deck and the inside of the nacelle of the movie version! #24247/\$14.50

From Star Trek, the movie, comes this new updated Klingon Cruiser which is 16" long, 23rd century detailing, dry transfer and prismatic decals and display base! #24251/\$6.25

NEW

T.V. MODEL



KLINGON T.V. BATTLE CRUISER Movie version of the Klingon Cruiser from Star Trek. This is the scale of the T.V. version of the U.S. Enterprise. #24179 \$4.95

NEW



VULCAN SHUTTLE MOVIE MODEL

VULCAN SHUTTLE New from Star Trek, this model A-10 long model with detachable passenger module, prismatic and dry transfer decals plus display base! #24260/\$6.25



NEW

MR. SPOCK, SPECIAL SET Please include #24249 for Star Trek's most popular Vulcan. Over 6" tall! #24249/\$9.45



STAR TREK IRON-ON The U.S.S. Enterprise flies past a starry galaxy! #24277/\$1.00

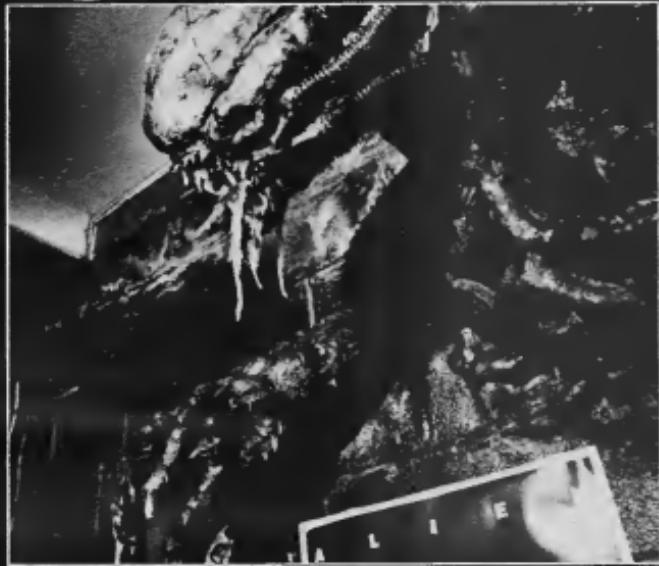


STAR TREK SUPER SET L.P.

STAR TREK RECORD SET Three exciting new Star Trek adventures or one long playing record! Included are "I'm Tino Veritas", "The Crier", "Emptiness", and "Passage to Moab". Super LP #23771 \$2.50

SPEAKING OF
Monsters

SLIME ON



HIS HANDS

22 YEARS!

FAMOUS MONSTERS is 22 years old!

The Editor wishes he could say the same but, alas, just look what your Fangmail has done to him: turned him into the Alien Horror above. Most of you are too young to remember the famous melody of yesteryear, "With slime on my hands, you in my harms and nothing but hate in view" but it used to be the theme song of that rival of Fang Sinatra, Rock E. Horrorwitz. But all that is neither here nor there: what IS here is THE BLACK HOLE . . . the STAR TREK movie . . . the fantabulous BARBARA STEELE . . . Ray Harryhausen's famous Rhedosaurus from 20 THOUSAND FATHOMS . . . a feature on FOG . . . and Anniversary Surprises! We're indebted to that talented pair of Monster Makers, Jim Lawrence & BTWright, of Jeans n' Things Costumes, Asheville, NC, for their incredible Gigeresque alien seen above . . . and to those of you who've been with us for 22 years . . . and those of you who'll be grokking our sci-fi & supernatural creatures for the next 22.

FORREST J.
Ackerman



THIS ISSUE DEDICATED TO
MIKE BARNUM



MIKE wrote: "Over the summer I compiled a list of birthdates of actors & actresses who have appeared in horror, science fiction & fantasy films. I sent it to you in June or July but never saw any of them appear in recent issues and thought maybe it was lost in the mail or something so I typed those names & dates up again to send you. I hope they are helpful because I am a big fan of FM, which is THE best magazine in horror films ever with great foto's too and a very funny editor." Flattery will get you nowhere, Mike—except in the pages of FM. And how Nowhere can you get? --FJA/VFE
(Very Funny Ed.)

RANKLED BY RUNKEL

When I read the letter from Tim Runkel in the Nov. issue I was appalled. To go as far as calling Lugosi "TRASH!!" He has put more into his role as Dracula than any other actor in another. So dedicated was he to it that he carried it with him to his grave. Lugosi was & truly is, the best actor ever to grace the screen.

HARRY SETZLER
Bamberg, SC

KEEP ON TRUCKIN'

I'm an over-the-road truck driver. Recently I was laid over in Tulsa. Picked up FM #155 and enjoyed it very much. I took quite a ribbing from my fellow truck drivers for reading that "kids" comic-book". But one by one they all started reading my copy (it was sitting on the seat in my rig). They wouldn't own up to it but I think I've made some new fans for FM. One of them even bought a copy of his own before we left Tulsa.

SPUD SPALDING
Penns Park, PA

WANTED! More Readers Like



SANOI JOHNSON

MEAL FOR FILMONSTER FANS

Your magazine gives a monstrous serving of influence. Who knows how many artists, writers, animators, directors, makeup men, actors, etc., will develop their skills and make it big because of the inspiration they got while reading FM? Your magazine praises the horror film, the science fiction film & the fantasy film. We go to these films to be removed from the everyday hassles & problems we're faced with in the "real" world. Your magazine is a great source of entertainment, entertainment that probably keeps many of your teenage readers (like myself) occupied and out of trouble.

ERIC FROESCH
Wellston, OH

VIVE MONSTERS!

I have been reading FM since I have been aware of that class of beings known as monsters and it is the magazine that has over the years helped to expand my appreciation of the history & traditions of the various types of fantasy films & the great literature that has so often been of service to it.

All over the world people may be heard to say such things as fantasy films & all things even remotely concerned with them are perverse, foster unreal thinking & unreal outlooks on life or cause grave psychological disorders which simply means mind rot. The people who give voice to such thoughts, though they may have the best intentions, seem to be unaware of two very important considerations:

1) These beings depicted by men such as Bela Lugosi, Lon Chaney Jr. & all of the other greats were believed in heart & soul by the people who lived in the great eras of the past. Vampire, werewolf & ghoul are to be found in written records dating from Classical & Medieval times.

2) These & many other beings have been consecrated & made familiar first thru the works of many great authors of world literature.

So the fantasy filmmakers have simply re-bottled various old wines.

The point is this, the ideas, concepts & phenomena found in the films with which your magazine deals are derived in many cases at least from our cultural & artistic heritage.

It is good to see that in spite of the critics, fantastic subject matter in film & literary production is still alive & well today. Whether it is Dracula we consider, the Orcs from Tolkien or science fiction concepts such as Godzilla or Bruce the Great White Shark, all of us who love & cherish the demons, monsters & mutants which throng the productions of the fantasy industry should be able to stand up and be counted without reservation, fear of ridicule or, above all, age (I myself am 25).

In closing, I'll simply say that since monsters are universal and since the readership of FM is also universal, then let our common war cry be heard: REVIVE ALL MONSTERS!

STEPHEN IWANA
Huntsville, Ont., CANADA

FROM ANGEL TO DEMON

Recently I saw a theatrical production of "Count Dracula" in Sullivan, Ill. A radio interview on a local station with the actor who portrayed Count Dracula had my expectations rather high. I'm happy to say I sure wasn't disappointed. The owner of the deep voice I'd heard on the radio, and the man I later met as Dracula, was JOHN PHILIP LAW, who you may remember as Sinbad the Sailor in THE GOLDEN VOYAGE OF SINBAD and Pygar the blind angel in BARBARELLA. Paul Barnes was Heinrich Van Helsing and radio audiences will remember him as the title role in CAPTAIN MIDNIGHT radio program. The play was the most enjoyable thing I've experienced since STAR WARS. The actors were just fantastic on stage & off. They all signed programs and chatted with the audience for some time after the performance and never left until all the fans were satisfied. This was my first experience with a live play with professional actors but I'm sure it won't be my last.

CLYDE HALL
Kelli, IL

WANTED! More Readers Like



EMILIO ALVAREZ
(SPAIN)

TIMELY

I'd like to tell you how much I enjoyed your article on the fantastic movie TIME AFTER TIME (#159). After reading the article I decided to go have a look for myself... especially after seeing that David Warner would be starring as "Jack The Ripper". I liked the movie so much that I went back to see it 4 more times and took all my family & friends along with me!

CENOY COLLINS
Salem, WV

OUR COVER:
"THE BLACK HOLE"
JUST WHERE THINGS
WERE LOOKING THEIR
DARKEST, HOLLYWOOD
CAME UP WITH THIS
SHINING NEW SPACE
SPECTACLE. RECENTLY
WITH ROBOTS AND
RODS, NOW IT'S
THROUGH THE MEKON WAY
TO LEARN THE SECRET OF
ETERNAL INFINITY...



JAMES WARREN
Founder & Publisher
FORREST J ACKERMAN
Editor-in-Chief
W.R. MOHALLEY
Managing Editor
RIC MEYERS
JEFF ROVIN
Consulting Editors
BRIAN L. FORBES
Editorial Assistant
R. MANN
Man-Aging Editor
KIM MCQUAITE
RAY GALLARDO
Production
MICHAEL SCHNEIDER
Circulation Director
DONATO VELEZ
JACINTO SOTO
PRIMITIVO GONZALEZ
Traffic Department

SPECIAL SERVICES

Kenneth Anger, Paul Brooks, David DeVille, Walt Daugherty, Don Glut, Eric Hoffman, Randy Palmer, Bob Scherl

FOREIGN CORRESPONDENTS

Chris Collier, Andrea Ferrari, Luigi Cozzi, Luis Gasca, Hajime Ishida, Peter Kuczka, Juergen Menningen, Hector Pessina, Jean-Claude Romer, Salvador Sainz, Giovanni Scagnamillo

FAMOUS MONSTERS OF FILMLAND: Number 162 Published monthly except July & December by Warren Publishing Co., Editors: Business & Advertising Dept. at 145 East 32nd Street, New York, N.Y. 10016. Second-Class mail privileges authorized at New York, N.Y. and additional mailing offices.

Printed in U.S.A. Entire contents Copyrighted © 1980 by Warren Publishing Co. Nothing may be reprinted in whole or in part without written permission from the publisher.

FAMOUS MONSTERS OF FILMLAND is registered U.S. Patent Office. Marca Registrada. Marque Déposée.

Subscriptions in the U.S., 10 issues (includes special Summer issue and special Christmas issue) \$17.00; Canada and elsewhere \$21.00. Editions outside North America, please note that return postage and envelope are enclosed; however, no responsibility can be accepted for unascertained material or photographs.

SUBSCRIBER CHANGE OF ADDRESS: Send an address label from a recent issue and state exactly how label should be addressed. Send old address as well as new. Give 8 weeks notice.

NEW SUBSCRIBERS: Please allow 8 weeks for delivery of your first issue.

CONCERNING OUR MAIL ORDER ADVERTISEMENTS: Warren Publishing guarantees our merchandise will be replaced if not received in satisfactory condition. Should you need to write us concerning an order, whether it be from our address or a Post Office Box address, send your letter to: E.C. Ives, Customer Service Dept., Warren Publishing Co., 145 E. 32nd Street, New York, N.Y. 10016.

FAMOUS MONSTERS

Incorporating MONSTER WORLD®

CONTENTS ISSUE No.162 APRIL 1980

4 FANG MAIL Spud Spalding keeps on truckin' with FM! What else!? William Cofflin has struck again & many other fangdom denizens too!

6 STAR TREK First night reactions to the long awaited Star Trek movie and an exclusive interview with cinematic artisan Mike Minor!

12 DOLL OF STEELE Bizarre, bewitching and baroque, beautiful Barbara Steele reveals the truth behind her very exotic career!

19 BIRTHDAY WITCHES A bumper crop of famous fiends, heroes and victims grace the months of February & March on this page!

20 TANYA'S ISLAND Will a tingling twosome become a thrilling threesome with the addition of a blond ape and a desert island?

24 THE BLACK HOLE It is the journey that begins where all others end! Disney had quite a trip just to get to the starting line!

30 FOGBOUND Ever wondered "What if?" John Carpenter did and came up with "The Fog" where lurked something demonic & ghostly!

33 MYSTERY PHOTO Your assignment, if you choose to accept it, is to divine the identity & film of this pensively bearded man!

34 NEVER SAY YOU'RE SORRY Director Stanley Donen's latest Sci-Fi effort, *Saturn 3*, is more blood and love than true SF!

37 SALEM'S LOT Stephen King, the man who wrote "Carrie" yields up his feelings about the movie version in this in-depth interview!

44 BEAST FROM THE ABYSS The latest atomic test cracks the eternal arctic ice & releases terror from the dawn of time!

48 RARE TREATS Eleven fabulous photos that just couldn't wait for an appropriate excuse to appear on our monsterific pages!

66 GRAVEYARD EXAMINER Horrorwood has never been in such a state! Our Horrorworld Reporter scoops the town for you!



STAR TREK

THE MOTION PICTURE

RAY BRADBURY was heaving as your editor approached him in the lobby of the Academy of Motion Picture Arts & Sciences theater after the First Night Showing of STAR TREK. "Wasn't it marvelous?" he enthused. "All it needs to be perfect is to speed up the action by cutting about 12 minutes out. A few seconds here, a few minutes there, and with judicious editing it will be really great."

Unfortunately, for those who find the picture a little on the slow side, we'll never know what improvement in pacing such an editing job by Bradbury might have meant.

To judge by the enthusiastic comments of the majority of first-look trekkies & trekkers seen on TV emerging from the famous Chinese Theater on Hollywood Blvd., most of them would have screamed bloody murder if one sacred second had been removed.

the champ

Los Angeles' ace film critic Charles Champlin reported, "The Trekkies sounded pleased to the point

of delirium with what they saw. They cheered the first glimpse of the 8 familiar faces (with lesser cheers, out of courtesy, for the 2 new faces).

"Leonard Nimoy as Mr. Spock has been given an entrance unequaled for showmanship since Carol Channing sashayed down those stairs in 'Hello, Dolly!' and it drew a great roar.

"The pleasure of a comedy is the contagion of the laughter and, Trekkie or not, the pleasure of 'Star Trek: The Motion Picture' is the contagion of delight of old friends reunited, which is to say, of William Shatner as Capt. Kirk, Nimoy, DeForest Kelley as Dr. 'Bones' McCoy, James Doohan as Scotty, et al, once again in the presence of their admirers."

star drag

A local Los Angeles fan (who shall be nameless to protect his hide, Dr. Jekyll) dared say on TV that he thought the first hour *dragged*.

A famous female fantasy fan (no, naturally not Bjo, "The Girl Who Saved Star Trek") confessed that she



Studio makeup crew fits masks on actors playing aliens.

fell asleep during part of the picture, a criticism worse than death.

This is not to say, of course, that these are universal reactions: as we go to press, a few days after the saturation openings around the country, it is still far too early to tell how the film will be received.

STAR TREK fans are one thing.

Sci-fi fans another.

The general public a third voice to be heard from.

of devotees & votes

STAR WARS
SPACE ODYSSEY
SILENT RUNNING
CLOSE ENCOUNTERS
SUPERMAN
ALIEN

If you were asked to judge STAR TREK in comparison with the foregoing films, how would you rate it?

Where would you place it in that list of 6?

First place?

Midway?

Last?

As a matter of fact, would you *like* to vote?

Have a little Contest?

No prizes, but just the fun of finding out how your opinion matches up with others.

OK, let's work it this way:

Address a postcard (don't send any letters) to:

Kurt Pohl

145 E. 32 St.

New York City, NY 10016

Watch the upcoming issues of *Famous Mon-*



Tense moment for Ilia (Persis Khambatta) aboard the Enterprise.



Capt. Kirk, now elevated to Admiral, commander of the star-roving ship Enterprise.



Leonard Nimoy makes dramatic entrance as Mr. Spock, the logical semi-human Vulcan.



Dr. McCoy (DeForest Kelley) who's Medical Officer meets some "alien" engines down below.



Gold is Beautiful is proven by Hindu Star Powers Kshemabati who engineers the alien engines.

sters for the results.

All you have to put on the postcard is STAR TREK 1 or STAR TREK 3 or STAR TREK 7, whatever place you feel it deserves.

And — it might prove educational — on your vote add ST if you're a big STAR TREK fan, MF if you're mainly a monster fan, and it will be interesting to see if there's much difference in the reactions between trekki/trekkers & filmmonster buffs.

?????

Nomad

The Changeling

The Immunity Syndrome

Do any of the foregoing titles mean anything to you?

They're episodes of the 79-episode TV series, of course.

But what I mean is, did any parts of STAR TREK — The Motion Picture strike you as similar to anything in any of those episodes?

Because these 3 titles have been mentioned to me by trekkers who have just seen the movie.

"The movie is like 2 segments of *Star Trek* put together," said one. And named "The Changeling" & "The Immunity Syndrome" as the components.

Another began talking about the little robot in "Nomad" that was programmed to eliminate everything that was imperfect — and decided that Human Beings were imperfect and hence up for eradication. Like the "carbon units" in the Motion Picture.

ALIEN has been cited as similar to IT! THE TERROR FROM BEYOND SPACE, uncomfortably like A.E. van Vogt's famous classic "Discord in Scarlet", which is incorporated in his novel *The Voyage of the Space Beagle*.

Is there nothing new under the sun?

"The Sea of Terra"

"The sons of Drakulon"

major achievement

Mike Minor signed on as a reader of FM many long moons ago when he was a teenager. In the meantime he has risen to a position of considerable respect in the Motion Picture Industry as an artisan of repute in the genre of alien landscapes, futuristic cityscapes, narrow space escapes, interplanetary & interstellar explosions, etc.

FM has been fortunate in acquiring an exclusive interview with him on the subject of elusive information about STAR TREK — The Motion Picture.

fm asks mm

FM: At what point were you called in on the film?

MM: I was wrapping up in '76 — July — at Disney Studios after a year & a half and at that point I was asked for by Jim Danforth, he was going to do a picture called TIME GATE and I served 4 miserable weeks as Art Director on it — not that Jim made them miserable but it didn't help that he wasn't present because he was doing rewrites & rewrites. When the 4 weeks were up I had a call from TV production over at Paramount. I was asked if I would care to come in and be interviewed, they had a sci-fi picture coming up. They didn't say what it was. It turned out to be STAR TREK! And I was astounded because I'd tried to get on it a year before, before it fell apart.

They had planned to make it in England and they had even made some models. For the new Enterprise



Observers are almost dwarfed by the magnificence of the Voyager 6 set.

Spock, the android Ilia, Dr. McCoy & Decker stand silently by in awe as Adm. Kirk stares into the heart of the mystery known as V'Ger.

A famous Vulcan, his familiar ears hidden by uncharacteristic long hair, kneels before a triumvirate of his superiors. Logical guess: Mr. Spock!

In a crucial operation aboard the Enterprise, the emotionless Mr. Spock programs a Command Console for a function important for ship's survival.



Matte painter demonstrates his art.



Making up miniature replicas of Enterprise crewmen.



Rare outdoor behind-the-scenes shot.

the body was no longer a cylinder, in this design it was a Delta wing, a triangle, similar to the Empire ships in *STAR WARS*. It had the familiar dorsal connected to the saucer, which was no longer the familiar shape with the rounds & the indentations but was a flattened pancake rounded top & bottom, smooth & sleek. The thrusters were the same place they are now, it really looked like the front end of a 747. So it was a departure in that way, they had new designs for the Klingon ships which looked like ballpoint pens. They really did look like a pen set, mounted on its desk base. They also had Ralph McQuarrie do a series of sketches.

At that time it was to be a syndicated television show for the 4th network at Paramount. *STAR TREK* was to be the flagship kickoff but it fell thru. When I went on the lot they were already framing the bridge & corridors, which were similar to the old show, which was likened later on by Robert Wise to Holiday Inn hallways. Half a torus had been built, that is a donut compound curved bridge, all in fiberglass tri-segments to pull away for TV shooting, 3-wall sets, not 4-wall. A new engine room had been designed to break thru the floor and use the pit on Stage 9 and get a 3-storey affair with a central column with 3 clusters at 3 different floor levels. There'd be generators, engines, on the central column, which supposedly rode somewhere thru the dorsal from the impulse engines overhead in a straight line down thru the elevator shaft into the cylindrical fuselage. But — there was no Spock, he would not do another TV series. Roddenberry's solution was to have a new, younger Vulcan named Xon. They had even hired an actor to play the part — he's now in the feature, playing the commander of the Star Base that is blasted out of the sky in the opening sequence.

wise decision

The director of the TV show disappeared, they went thru a lot of rewrites, and then we suddenly learned along about January or February of '78 that we were going to get Robert Wise. And he came on the show and we started a flurry of redesigning the feature. Originally there were about 185 effects.

FM: Nimoy accepted when it became a feature?

MM: Right. I conceptualized the drydock. I was not responsible for the final design of it but the look of it, a 3-sided cage with a roofed 2-sided open structure which I cooked up with the help of Joe Jennings, the art director. When you start on something like that it's hard to get into a groove and get all the wheels rolling and get cooking on all 4 burners, you know really start cranking out good stuff. New pages were coming in hourly and they gave up about day 75 — I think there were about 120 shooting days. All the actors contributed — it's fine to have a character like Nimoy come in and say 'Spock would say this, or wouldn't say that, he wouldn't think this.' Nimoy's input was just as valuable as anyone's because they really had some holes in it a mile wide. We knew that in the Art Dept., because we couldn't figure out where on Earth they were going. What is this script trying to tell us to do? And they had the big finale which, not to make comparisons, but, to mention *CLOSE ENCOUNTERS* with its rather special ending, there's a very special ending for *STAR TREK*. I haven't seen it yet, I myself don't know whether it works. On paper —

cloud 9?

FM: Is this the thing where there's something in the



The glorious NEW starship Enterprise.

clouds, that 3 people are going to become combined, they're going to vaporize or something and become part of the life force?

MM: Well, there's a metamorphosis that takes place not unlike *2001* but supposedly carries it a bit further and a bit more graphically in detail.

FM: We understand if Kubrick had actually gone as the book did, *2001* would have been far different.

MM: Harold Michelson was called in by Robert Wise. Michelson had been working on the science fiction film THE RAVAGERS. He came on the production in early April. August was our starting date. We actually need 8 months, twice the time to get going. We had to convert TV sets into 4-wall movie sets. The cameraman was Richard Kline, who shot the fantasy film CAMELOT. We were faced with a tremendous rush of time and trying to do as many details as possible. More than \$1½ million was probably used for the wiring of the bridge alone and that was cannibalized for the Klingon ships.

FM: What can you tell us about the fascinating medical scanning sequence?

MM: When Ilia — the false Ilia, the bald lady — is laid out on the medical scanning table; which is an instrument which reads the whole biorhythmic impulses, the whole system in a person; there's a process screen beyond her which shows her image dissolves into her interior workings. Since she's a cybernetic device it shows what seems to be heat-wave scanning & electronic impulses. A schematic of her internal parts.

Editor's Note

We have more of Brian Forbes' Interview with Mike Minor; please let us know in your Fanmail letters if you would like to read further insights & anecdotes about the STAR TREK movie.

END



Scotty (James Doohan) strikes a "Stryk" pose.

bizarre, bewitching, baroque

BARBIE: DOLL OF STEELE

by randy palmer

SHE IS THE only actress in films whose eyelids can snarl." If you want to know what that cryptic quote really means, just take a look at:

- TERROR-CREATURES FROM THE GRAVE.

THE SHE BEAST.

BLACK SUNDAY, that ghoulish gem from 1960.

Or any of a number of other Gothic chillers that starred the raven-haired beauty, that sultry Satanic siren—*Barbara Steele*!

Barbara Steele is one of filmdom's most alluring—and elusive—horror heroines.

Paradoxically, she can capture your heart & freeze it while portraying the most vile vampiress, the most ghastly ghost, the most wicked witch.

Has any other female fiend been able to match this accomplishment?

Cinematically speaking, Barbara Steele is to men what Christopher Lee is to women: Desirahle—but deadly!

birth of a legend

Born in Italy on 29 December, 1938, lovely Barbara has beautiful green eyes that accentuate her long, jet-black hair & slim figure.

Her first "stah" at acting came

when she was just 7 years old in a stageplay of *Snow White & the 7 Dwarves*. She ate the only available apple at rehearsal! It was for visual purposes only but Barbara ate it anyway: skin, core, seeds & all! Later, in her first professional play, she did it again! It was a Robert Morley comedy and on opening night she spilled a whole tray of steaming hot tea on stage! Barbara rationalized, "Since it was a comedy, it wasn't too bad!" Other plays followed, including Oscar Wilde's *Salomé*, in which she played the title role. She was also in *Bell, Book & Candle*, a witchcrafty whimsical play later made into a motion picture starring Jack Lemmon, Kim Novak & Elsa ("The Bride") Lancaster but without Barbara.

her first film

Barbara made her movie debut in *BACHELOR OF HEARTS*, a film directed in 1958 by Wolf Rilla. Following that, she was cast in a British remake of Alfred Hitchcock's suspense classic *THE 39 STEPS* (1959) and *SAPPHIRE (OPERATION SCOTLAND YARD)*, an unusual film concerning Scotland Yard's quest for the killer of a black girl who had been masquerading as a white woman. Barbara also

climbed *UPSTAIRS & DOWNSTAIRS* (1959) and demanded *YOUR MONEY OR YOUR WIFE* (1960). Soon after she completed those 2 pictures she flew to Hollywood where she lived for 2 years—without making a single picture! In frustration she returned home to Italy because, she felt, "that's where the work was."

The work was there, alright. She was cast immediately in a dual-role in the classic Gothic thriller, *LA MASCHERA DEL DEMONIO* (original Italian title translating as *THE MASK OF THE DEMON*). Known in Britain as *REVENGE OF THE VAMPIRES*, American audiences saw it as *BLACK SUNDAY*!

super sunday

Besides bringing to Barbara an international & immortal fame (at least among the fantasy film circles), *BLACK SUNDAY* also marked the directorial debut of Mario Bava, a talented Italian cameraman who did the photography for *CALTIKI, THE IMMORTAL MONSTER* and several other films. (From here Bava went on to direct a number of features including the well-known *BLACK SABBATH*, which starred Boris Karloff in his



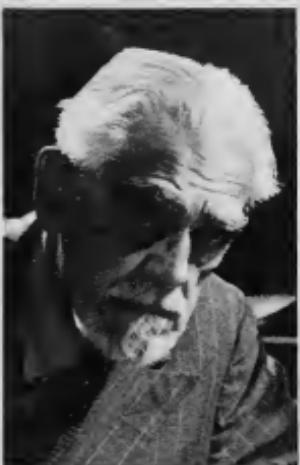
"When they asked me to play a swinger, I didn't know it was on an Edgar Allan Poe Pendulum!" Says Barbara. "What am I doing here in the Pits?" Making THE PIT & THE PENDULUM extra-memorable because of your performance in it, that's what!

only role as a vampire!

To stir up excitement for the national release of **BLACK SUNDAY**, American-International, asked theaters to pass out "protective incantations" to patrons who attended showings of the film. (Shades of William Castle!)

Based on the short story *The VV* by the Russian author Nikolai Gogol, **BLACK SUNDAY** begins in 17th-century Moldavia. Princess Asa (*Barbara Steele*) of the House of Vaida is a vampire. She & her unearthly lover Javutich (*Arturo Dominici*), are sentenced to die on Black Sunday, the one day in each century when Satan walks the earth. The Grand Inquisitor is Asa's own brother and the vampires curse him & his descendants before the spiked mace of Satan is nailed to her face.

Two centuries later, in 1830, Dr. Choma & his young assistant Gorobec (*John Richardson*) are on their way to a medical congress. As they travel thru a nightmarish forest, the 2 men persuade their coach driver to stop long enough to allow a search of an interesting but supposedly haunted chapel.



Michael Reeves directed Barbara in **THE SHE-BEAST**, then directed **THE SORCERERS** (with Karloff, above) and **THE CONQUEROR WORM** with Vincent Price (also known as **WITCHFINDER GENERAL**) before his untimely death.



See Barbara's remarks about "ketchup operas" in the body of this article.
Looks like Something Bloody Awful This Way Comes in this scene from
CASTLE OF BLOOD.

a witch is reborn

Inside the rat-infested place Dr. Choma finds the sealed coffin of the long-dead witch Asa. While examining the engraving on the coffin, a large black bat attacks Choma and, in the ensuing battle, the glass window of the witch's casket is shattered. Killing the bat, Choma returns to the coffin and sees the mask of Satan nailed to the corpse's face. He reaches in to remove it but cuts his hand on the broken glass. A drop of blood runs down into the eye socket...

...and a suggestion of life appears in the worm-eaten skull!

A storm begins to break and Gorobec & the coachman plead with Choma to leave. Outside they meet a beautiful girl whose face bears a striking resemblance to that of the infamous witch Asa. She announces herself as Princess Katia (again *Barbara Steele*) of the House of Vaida, granddaughter of the witch. Gorobec & Dr. Choma explain their presence, then set off for the nearby village; but Gorobec cannot forget Katia's haunting beauty.

Asa, now freed from death by the revitalizing blood of Choma, plans to wreak her revenge as she commands her lover-in-hell, Javutich, to rise from his grave and come to her side.

another slave for barbara

The old Prince, Katia's father, suddenly falls ill and a strange man calls on Dr. Choma to give the Prince treatment. But instead of leading the doctor to his patient, this "strange man"—in reality, the living-dead Javutich—takes Chomas to the witch. There, locked in her death-embrace, the doctor becomes her slave and is ordered to help carry out her revenge on the House of Vaida by killing Katia's father.

Life at the castle becomes terrifying. Katia's brother & the servant are both horribly murdered. Dogs howl, doors mysteriously open & close, curtains are raised by unseen hands.

Beyond a secret passageway in the old castle, lovely Katia comes face-to-face with Asa, who grabs her wrist and literally soaks up her youthful beauty. The witch now appears young while Katia is trapped in an ancient crumbling shell.

Gorobec summons the village priest. Together they must find a way to end Asa's reign of terror. But Gorobec does not know that Katia & Asa have changed bodies...



Barbara was green in this scene from CURSE OF THE CRIMSON CULT. See why she hasn't seen it in her interview in this feature.

Commenting on the film recently, Barbara said, "It was a very attractive feature, very well made."

pity poe never saw barbara

Following BLACK SUNDAY, Barbara made her next major screen appearance in AIP's PIT & THE PENDULUM, second in the company's Poe-based pix directed by veteran horror director Roger Corman.

THE PIT & THE PENDULUM, while possibly the best in the series, was not truly Poe. The tale was "adapted" and underwent a massive metamorphosis by popular sci-fi/fantasy author Richard Matheson, who has done any number of other horror film screenplays including THE INCREDIBLE SHRINKING MAN, THE LEGEND OF HELL HOUSE & telefilm

DUEL, plus many scripts for the old *Twilight Zone* & *Star Trek* TV series.

The story: Francis Bernard (*John Kerr*) journeys to Castle Medina in Spain to find that his sister Elizabeth (*Barbara Steele*) has died. Nicolas Medina (*Vincent Price*), her husband assures Francis that she had died of natural causes but the family physician, Dr. Leon, tells him that Elizabeth was frightened to death. Leon is also concerned that Nicholas may have inherited his father's penchant for collecting (& putting into operation) various torture devices—implying that perhaps Nicholas had tortured Elizabeth to death. Nicholas evidently is on the brink of insanity.

premature burial

Soon Nicholas sees a vision (ghost?) of Elizabeth. He demands that her coffin be exhumed and his

mind totally collapses to find that Elizabeth had been *buried alive!*

But the raven-haired beauty soon appears in the flesh—very much alive and conniving with Dr. Leon in a plot to drive Nicholas completely insane in order to inherit his fortune. Their plan backfires when Nicholas, now on another "psychic plane" and believing he is his father, puts his pendulum into action, thus instituting a night of unutterable horror.

THE PIT & THE PENDULUM made enough money to insure the picture a proper place in film history and one would think that after 2 very big hits—both released within a year of each other—Ms. Steele would go on to become a major star.

italian spooketti pix

No such luck. Probably the reason Barbara did not rise to superstardom was her decision to return



Barbara looks like she's about to spill some hemoglobin in CASTLE OF BLOOD.

to her native Italy. Consequently most of her subsequent pictures were Italian-made & English-dubbed and English-speaking audiences are too busy watching & raving about their own domestic products to pay much attention to imported films. Regrettably, many of Barbara's pictures went directly from Italy into a death-like trance on American TV.

In 1962 Barbara appeared in 3 Italian pictures. L'ORRIBILE SEGRETO DE DR. HITCHCOCK (THE HORRIBLE DR. HITCHCOCK) is a typically atmospheric Gothic tale about a doctor who attempts to restore beauty to his aged & disfigured wife, Margaretha, thru unorthodox blood transfusions. The lovely lass who is to unwittingly supply the plasma is, of course, Barbara Steele. LO SPETTRO DE DR. HITCHCOCK (appearing in the USA in 1965 as THE GHOST) was a semi-sequel to the previous Hitchcock film wherein Barbara, top-billed, assumed the role of Margaretha, the (now-crippled) doctor's wife. With her secret lover Dr. Livingston, Margaretha murders her husband in order to inherit his fortune. But Livingston double-crosses her and Margaretha ends up a raving madwoman by the film's

end.

Barbara's 3rd film that year was Federico Fellini's EIGHT AND ONE-HALF. Unfortunately, most of her footage in the critically-applauded film ended up on the cutting-room floor, reducing Barbara's role to a cameo.

twice the steele

In 1963 she doubled her output of the previous year for a total of 6 films. However, the only one of six which can be called a "horror film" is LA DANZA MACABRA, known in the USA as CASTLE OF BLOOD, or with the alternate television title of CASTLE OF TERROR (not to be confused with the Christopher Lee film of the same name). If that doesn't confuse you, perhaps this will: CASTLE OF BLOOD/TERROR has also been seen under 4 other titles in America — TERROR, THE LONG NIGHT OF TERROR, TOMBS OF HORROR & COFFIN OF TERROR! Commenting on the making of the film, Barbara said, "That picture was shot in 10 days but I had to work nearly 18 hours a day!"

ghost of barbara

Barbara was seen in 1964 in THE

LONG HAIR OF DEATH, a tale of torture & witchcraft in which she appeared as an avenging ghost. TERROR-CREATURES FROM THE GRAVE (made in 1965 but not released in America until 1967) cast our heavenly heroine as Cleo Hauff, a young woman who lives with her stepdaughter Corinne in a small village in Central Europe. It is the turn of the century. Cleo's husband Dr. Hauff has been dead for a year but when a young lawyer, Mr. Kovaks, investigates the scene, Hauff's coffin is found to be empty. Further investigations reveal that Cleo was responsible for her husband's untimely death. But Dr. Hauff had previously studied the satanic secrets of Black Magic and, before dying, invoked the "Terror-Creatures" to rise from their graves to avenge his death. Ultimately Cleo & her cohorts are liquidated by the supernatural forces that pervade the village and the "Terror-Creatures" finally rest in pieces.

scene steeler

Another 1965 release, NIGHTMARE CASTLE (originally titled LOVERS FROM BEYOND THE TOMB), has been seen in Britain as THE FACELESS MONSTER and is also known as THE NIGHT OF THE DOOMED. This film featured bizarre Barbara in her first dual-role since BLACK SUNDAY. A brilliant but demented scientist, Stephen Arrowsmith, conducts secret experiments in the hope of being able to regenerate human blood by way of electric currents. His wife Muriel (Barbara Steele) has a lover and Stephen one day discovers them together and kills them both. Stephen's female technical assistant Solange is injected with Muriel's blood and the experiment turns Solange into a ravishing beauty. Soon Stephen discovers that Muriel's will disinherits him in favor of her sister Jenny (also played by Barbara Steele), a former mental patient. Stephen rashly persuades Jenny to marry him and then attempts to drive her insane.

Jenny's former physician Dr. Joyce interferes and Stephen attempts to murder him but fails. Dr. Joyce, by a series of coincidences, unwittingly brings Muriel & her lover David back to life and the 2 vengeful ghosts return to the Arrowsmith estate to settle the score...

satangel steele

In the little-seen 1965 film, UN ANGELO PER SATANA (trans-

lating as AN ANGEL FOR SATAN), a 200-year-old statue is rescued from the bottom of a lake during the 19th century. A young sculptor, Robert Morigi, is engaged by the wealthy Count Salvoni to restore it to its former brilliance. Uncannily, the statue resembles Harriet De Montehrano (*Barbara Steele*), who has just arrived on vacation. Soon it is discovered that Harriett possesses the uncanny ability to change into the "Angel of Death" at night, in which phantasmic form she causes all manner of malevolent things to befall the local community.

SISTER OF SATAN (1965) is known in Britain as REVENGE OF THE BLOOD BEAST and in America as THE SHE-BEAST. As "Veronica", Barbara Steele becomes possessed by the spirit of Vardella, an accused witch who is executed at the same time Veronica is killed in an automobile accident in Transylvania. THE SHE-BEAST was directed by the late Michael Reeves, a young & innovative filmmaker who had a sadistic but

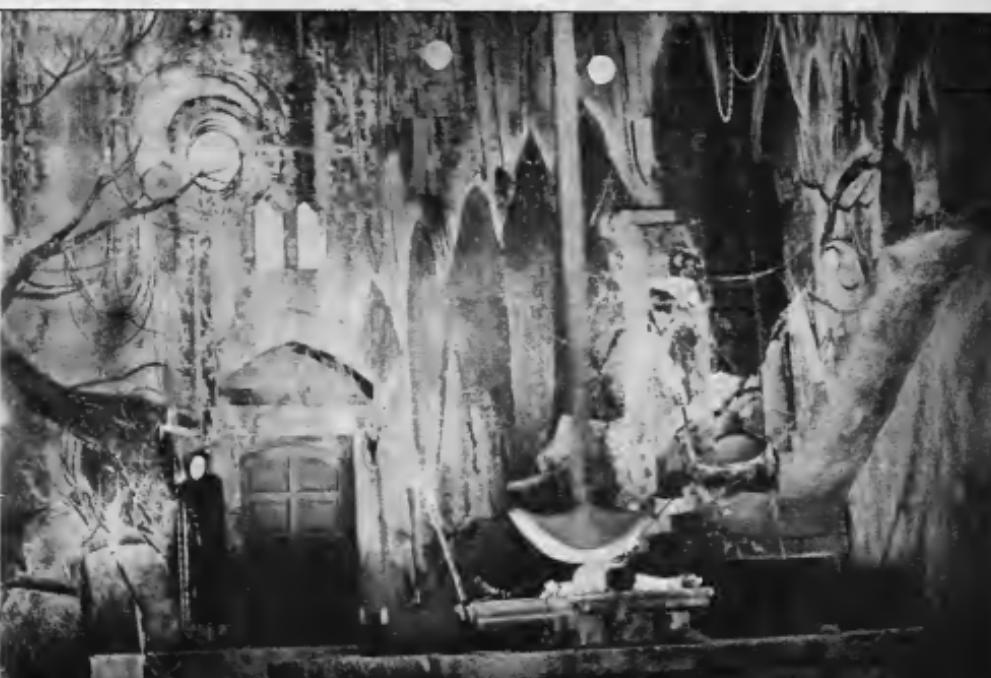
refreshingly unique approach to horror filmfare. His tragic death at an early age (28, I believe) left us with only 2 other macabre movies crafted by his hands: THE SORCERERS, starring Boris Karloff, and THE CONQUEROR WORM (WITCHFINDER GENERAL), starring Vincent Price, both of which are excellent forays into the frightmares of the cinefantastique.

3 stars for Steele

During the next 2 years Barbara was cast in I SOLDI and YOUNG TORLESS (which featured some brutal torture sequences). Then, in 1968, she appeared opposite 3 other horror film veterans-Boris Karloff, Christopher Lee & Michael Gough-in the Tigon production THE CRIMSON CULT (CURSE OF THE CRIMSON ALTAR), based on a short story by HP Lovecraft. The picture mixed various elements of mysticism, Black Magic, quasi-dimensional gateways, witchcraft & murder with varying degrees of success. Barbara, supernaturally enough,



It's more fright than she can take in one night for poor Barbara in NIGHTMARE CASTLE (Allied Artists 1966).



"No matter how thin you slice it, it's still below knee," says Vincent Price to his victim in THE PIT & THE PENDULUM . . . in which Pee pic Barbara was also a Victim of Vincent.



Rob Bottin's remarkable makeup for victim of PIRANHA, director Joe Dante's "sleeper" that kept audiences wide awake--as did Barbara Steele in the picture.

played "Lavinia the witch".

tomb much for barbara

It was because of this very thing—her typecasting not only as a general "horror star" but more specifically as a "tomb-dweller" or witch—that Barbara Steele announced her semi-retirement from films in 1968 after completion of THE CRIMSON CULT. She had met James Poe(!), a scriptwriter, with whom she fell in love and married at this same time, and she took the opportunity to seclude herself at home and devote most of her time to a favorite hobby: painting.

Finally, in 1974, after an absence of 6 years from the silver screen, Barbara returned to professional acting with a guest appearance in CAGED HEAT, a Roger Corman production. Her role in that feature caught the attention of a creative Canadian film director whose slick-n-sick horror output so far consists of the grotesquely entertaining THEY CAME FROM WITHIN & RABID.

Barbara made a guest appearance

as "Betts" in 1974 production of THE PARASITE MURDERS (released 2 years later in the USA as THEY CAME FROM WITHIN and seen in Britain that same year as SHIVERS). THEY CAME FROM WITHIN has its roots in George Romero's 1968 cult classic NIGHT OF THE LIVING DEAD. An entire hotel-full of people in THEY CAME FROM WITHIN become zombie-like crazies who revel in decadence & slaughter. The cause: a shiny, slimy "parasite"—an elongated blob-like creature that takes over a person's physical & mental organs and "rearranges" them to suit its own needs. No longer entirely human, the "infected" shamble about the hotel, infecting as many others as possible, Betts included. By the picture's end all the hotel-dwellers are infected and move outward & onward to the rest of the surrounding community...

pretty piranha

Barbara's most recent excursion into terror (following a brief hit in

the film PRETTY BABY) has been in Roger Corman's PIRANHA, a JAWS spinoff that depicts the reign of terror that a school of flesh-eating piranha fish create as they terrorize the oceanside populace of America. Kevin McCarthy (star of the original [1956] INVASION OF THE BODY SNATCHERS) is the military scientist who creates the new, mutated (read: more vicious) species of piranha and Dick Miller (you may remember him as the star of Corman's 1959 horror-comedy A BUCKET OF BLOOD) also makes a guest appearance in the film.

Interviewed by David DelValle, Ma. Steele commented upon her memorable role in THE PIT & THE PENDULUM, saying that she did all her scenes in only 2 days. Asked if it hurt when Vincent Price choked her, she replied: "I was immobilized by fear & awe of him!"

To the question "What was it like working with Boris Karloff?" she replied, "He was the warmest, gentlest person you could imagine—an ideal grandfather."

She observed: "I've noted that, playing vixens, I always get a lot of attention lying on tombstones covered with ketchup."

But she's not fond of green. "I avoid all pictures of myself where I am painted green."

Her impression of Christopher Lee? "Grand... awesome in person... with a grandiose physical presence. But actually shy behind the facade."

"BLACK SUNDAY had a short shooting schedule—just 7 or 8 weeks."

Future hope: "To remake DRACULA'S DAUGHTER with myself in Gloria Holden's role as Countess Dracula and my good friend Martine Beswick as my victim."

Parting message: "Horror films will rise again!"

* * * *

Other than her film work, Barbara has had roles in several television productions. She was seen in ABC-TV's early-1960s series Adventures in Paradise and she was also featured in episodes of Rod Serling's Night Gallery, Alfred Hitchcock Presents, I Spy, Secret Agent, Once Upon a Tractor, Honeymoon with a Stranger and in 2 British telefilms, Dial 999 & Danger Man.

If you haven't yet seen a Barbara Steele film, next time one plays on your local television station, don't pass it by. This exotic horror heroine is a stellar attraction in the annals of eerie actresses.

HARPY BIRTHDAYS

...and moony more!

FAMOUS MONSTERS & Our Famous Readers join in wishing the Famous Personalities on this page HAPPY BIRTHDAYS. Where an asterisk (*) appears after the individual's name, your editor is in a position to forward [free] a Birthday Card for you to that Actor or Actress. Address cards to be forwarded in this manner, for example: GEORGE PAL c/o Nate L. Oiye, 2495 Glendower Ave., Hollywood, CA 90027.



GEORGE PAL*
Feb. 1
War of the Worlds



PAMELA FRANKLIN
Feb. 3
Legend of Hell House



JOHN CARRADINE
Feb. 5
Living Legend



DUSTER CRABBE*
Feb. 7
Flash Rogers!



HAZEL COURT*
Feb. 10
The Raven



LESLIE NIELSEN
Feb. 11
Forbidden Planet



OLIVER REED
Feb. 13
Curse of the Werewolf



CAROL LYNNLEY
Feb. 13
The Shuttered Room



GALE SONDERGAARD
Feb. 15
The Spider Lady



JACK PALANCE
Feb. 18
Dr. Jekyll & Gracula



BRAMWELL FLETCHER*
Feb. 20
The Mummy



JON HALL
Feb. 26
Rumor of the Jungle



ARTHUR FRANZ*
Feb. 29
Monster on the Campus



SAM JAFFE
Mar. 8
Lost Horizons



FERDY MAYNE
Mar. 11
Fearless Vampire Killers



BRIGETTE HELM
Mar. 17
Metropolis Rabatrix



KENT SMITH
Mar. 19
The Cat People



LOUIS HAYWARD
Mar. 19
Son of Dr. Jekyll



KENNETH TOBEY
Mar. 21
The Thing



MARTIN KOSLECK
Mar. 24
The Flesh Eaters

Beauty AND THE BEAST

Revisited

by richard meyers

A beautiful woman, her raven-colored hair blowing in the gentle sea wind. Her dark eyes staring from a chocolate skinned face. Her full, rich, ruby lips stretched in a quiet smile. Her strong, sleek limbs stretched across the golden sand of a deserted island's beach.

A magnificent creature, his worn, wrinkled face mirroring his many years in the wild. His long strong arms pulling him from tree to tree. His strong muscular body completely covered with long dark blond hair. His mighty maned face betraying little sign of humanity, the only clue to his heritage being his cold, bright blue eyes.

Could this be love?

A bold new monster movie, *Tanya's Island*, asks this question, and many, many others. Can a gorgeous Canadian woman find happiness in the hairy arms of a rampaging beast called "Blue"? Will her boyfriend take kindly to the intrusion? Whatever will the neighbors say?

Tanya's Island answers them all with an artistic approach and an intelligent mounting rarely seen in a monster movie.

"It's not a monster movie!" proclaims Mick Garris, one of the screenplay's co-writers. "It tells of a fantasy beast. It is Tanya's fantasy where she and her boyfriend, Lobo, are on a deserted island where Blue lives. Soon it becomes a battle between Lobo and Blue with Tanya as the prize. It's a modernization of *Beauty and the Beast* set on a locale like the *Lord of the Flies*. Basically the whole point of the film is the

transfer of identities between Lobo and Blue. As the beast becomes more human, the human becomes more beastial."

While sounding like the stuff that keeps "art houses" alive—those theaters that only seem to show esoteric foreign films—everyone concerned with *Tanya's Island* assures us that the movie is what great nightmares are made of. Although rated "R," and set to be released by New World Pictures, the filmmakers have included material sure to set the monster-lover's heart aflutter.

First, Alfred Sole, the director of the horror classic *Alice Sweet Alice* (also known as *Communion*) is the director. The award-winning Canadian movie maker chose *Tanya's Island* as his new project over scripts about zombies and ghosts. Mick declares that director Sole took the project seriously and poured his artistic heart into it.

"Alfred doesn't write alone, so he enlisted me to help on the script," says Garris. "After we did a draft it was rewritten by Alfred and Rosemary Ritvo, who was his *Alice Sweet Alice* writing partner. After that, it was changed even more by producer Pierre Brousseau."

Brousseau was the Canadian brain who conceived the project, working up the first story outline and securing the participation of starring actress D.D. Winters.

"He got financing to do the film," discloses Garris, "based on a forty page synopsis which was very sexual in nature and some absolutely incredible photos of



The Island of Dr. Moreau? The Island of Lost Souls? Gilligan's Island? No, it's Tanya, as played by D.D. Winters, and furry friend Blue, as played by Don McLeod. Together, these two create fantasy fireworks destined to be remembered for years to come. Fun in the jungle was never like this!

D.D. Winters."

Once Ms. Winters had secured the money needed, Brousseau and Sole sought insurance that the beast would be as spectacular in his way as Winters was in hers. The man they first hired to make the monster work was Rick Baker.

Baker, now considered Hollywood's premiere special makeup man—perpetrator of *King Kong*, *The Incredible Melting Man*, many of the *Star Wars* aliens, among many others—agreed to create the ultimate ape for *Tanya's Island*.

"At that point," says Baker's long time assistant Roh Bottin, "Rick's work on *The Incredible Shrinking Woman* has been postponed, so he took the job. What he originally conceived as a humanized gorilla soon became a nice blond-haired, blue-eyed beast. A simian Irish setter. He had done a couple of sketches and a clay model when the *Shrinking Woman* production office called him back. That's when I came in."

Bottin, veteran of great work on New World Pictures' *Piranha*, *Rock N' Roll High School* and Avco-Embassy's *The Fog* (see the feature article elsewhere in this issue), saved the day by realizing Baker's design after several weeks of intensive conference and study.

"There were three weeks of sleepless nights to build it," Bottin contends, "then once on location no sleep for another week."

The locations included some cool, relatively easy

work in Toronto, then a few grueling, cruel weeks of incredible heat on Puerto Rican locales. But, although Sole, Bottin and Winters slaved to realize their vision, the man who did the most suffering was inside the beast suit: namely actor/mime Don McLeod.

McLeod, an acting veteran of such genre efforts as *The Galactic Connection*, was hired for *Tanya's Island* after displaying some of his incredible mime talents. Having been a solo artist for ten years, studying with such teachers as Marcel Marceau, McLeod found his work in Puerto Rico challenging, intriguing, involving . . . and deadly.

"As an actor with a decade's experience," Don says, "it was still the hardest thing I've ever done. It was 100 degree heat with 100% humidity. You could grab the moisture out of the air and throw it on the ground!"

In spite of the trying conditions, McLeod did all his own stunts, including having rocks, logs as well as an elaborate bamboo cage hurled upon him. All went well until it came time for Lobo to get serious in his aggression toward Blue.

"I was shot in the arm with an arrow," reveals the actor. "They didn't believe Roh (Bottin) when he said they could shoot a tipless arrow along a monofilament wire, even though that technique had been used in countless swashbucklers. Instead they actually strapped a cookie tin to my chest and stuck a salsa

Richard Sanders also stars as Tanya's very jealous beau. It is he who gets truly monstrous, however.





Is this what they mean by "jungle boogy?" We think not and place an even bet poor Tanya doesn't think so either. It's a rather awkward meeting for the two, but compared to the pitched battle that follows, this interlude is all but calm.

wood 'target' to my arm with tape. After hitting the target four times in rehearsal they missed on camera and hit the edge of the wood. It was a momentary, minor pain."

The major pain was awaiting McLeod later in the shooting. It wasn't bad enough that cockroaches infested the head at one point, several slithering up Don's nose. No, it wasn't even enough that the suit would often flush out McLeod's sweat until liquid filled the rubber arms up to his shoulders. No one seemed to realize what the actor was going through until the production almost had a real death on their hands.

"We were shooting a segment inside these caves with very little air moving around," explains McLeod. "Suddenly I just keeled over and literally turned blue. They ripped the suit off me and pulled me out with a harness. I was never unconscious but I was totally paralyzed and thought I was dying. I wound up in the hospital being pumped up with heart stimulants."

"Don played Blue breathlessly," jokes Roh Bottin.

Thankfully the crew began to consider McLeod's needs, keeping his suit time down to a half-an-hour

each scene and bring air-conditioners, industrial fans and salt pills to the set. Soon "I Survived Tanya's Island" t-shirts began to appear around the production and McLeod started having fun again.

This fun included driving from location to location in the suit and asking for directions with Blue's head on, then going out for an evening of disco as Blue the heast.

Finally after all the weather woe and special effects fun, *Tanya's Island* was completed and delivered to New World Pictures. Although it only cost one and a half million dollars—a paltry pittance compared to the likes of *The Black Hole*'s almost \$20,000,000 budget and *Star Trek*'s \$42,000,000 price tag—Alfred Sole's film displays an artistry and style unlike most inexpensive drive-in fodder.

"It really looks terrific," announces Mick Garris. "Everybody on the crew really took pains to do it right. Most of the people who worked on *The Brood* (see FM #161) worked on *Tanya's Island*. Mark Erwin was the cinematographer on *hoto* and the things he did were incredible! We all took it seriously in the hope that audiences would. I really think the movie is unique and will find a special audience."

deep inside THE BLACK



At the Command Console an Army of Robot Drones carry out the orders programmed by Commander Reinhardt.

EDITOR'S NOTE: CONFESS!

If you read the writeup on *THE BLACK HOLE* last issue, you were completely baffled by the opening which read:

"Black coal dipped in the darkest tar, wrapped in a grizzly bear's eclipse — that approximated the BLACKNESS of a black hole."

Of course that doesn't make any sense at all and apologies are extended to those of you who treated it like a *Mystery Photo* scrambled sentence and tried to make heads or tails of it.

The errant proofreader has been sentenced to 5 years in the Black Hole of Calcutta with nothing to read by but black light.

The description of a black hole should have read:

Black coal dipped in the darkest tar, wrapped in a grizzly bear's ebon hide, hidden by the stygian shadows of a lunar eclipse ...

things looking black

Roy Disney asked his brother Walt to come to his office on an urgent matter. It was 1940 and cus-



mary in those days for Roy to visit Walt at the studio when the news was good. So when Walt entered his brother's office he knew the news was going to be bad.

Roy explained that all the profits made from their first feature-length cartoon, SNOW WHITE & THE 7 DWARFS, had been eaten by the making of PINOCCHIO, BAMBI and FANTASIA. Roy thought Walt would really be concerned, maybe shocked, when he told him that they were in debt \$4½ million. Walt just laughed. "I was just thinking back," he managed to say thru his laughter. "Do you remember when we couldn't borrow \$1000? And now we owe \$4½ million! I think that's quite an improvement!"

disney is dizzying

THE BLACK HOLE, released at Xmas, is the biggest investment the Disney organization has ever made in a single film... \$17.5 million!

But gambling has never been anything new to the company, especially to Walt Disney. He bet that



Max Reinhardt (Maximilian Schell), a man whose Mad Ambitions lead to a Chaotic climax.



"Ride 'em, space boy!"

sound movies were going to be more than a fad back in 1928 when he put everything he had into a cartoon called *STEAMBOAT WILIE* which made it the first sound cartoon. His *FLOWERS & TREES* was the first Technicolor cartoon. Disney was forever putting his money & energy into new ways of improving his product, even when he was told by everyone, including his friends, that what he was trying to do was a waste of time.

from snow white to coal black

SNOW WHITE was the first feature-length cartoon. Walt felt that something extra should be added so the multi-plane process was invented — paintings on several different levels of glass. He experimented with the process in a Silly Symphony titled *THE OLD MILL* and won an Academy Award. And in the early 50s, when most studios feared television, Walt Disney saw the new entertainment medium as a good way to promote his own theatrical releases. On 8 December 1954 the Disneyland TV show presented *OPERATION UNDERSEA*, which, under the guise of a docu-



Inside the stellar craft, future wonders widen our eyes.



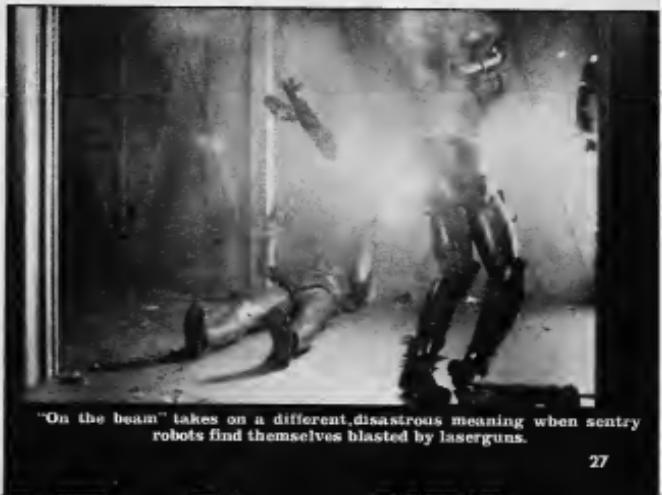
The Robot Chieftain, Max, doing his duty--running the starship Cyngus.

mentary, was nothing more than an extended trailer for 20,000 THOUSAND LEAGUES UNDER THE SEA.

experiment in black

Now, feeling that Walt Disney Productions has been limiting the appeal of their motion pictures to children, the company has produced a major science fiction adventure aimed more at the STAR WARS/CLOSE ENCOUNTERS crowd. Unlike previous Disney films, the title of the film, THE BLACK HOLE, is more prominent than the words "A Walt Disney Production", and it is rated PG. (A recent re-release of the 1950 TREASURE ISLAND had been given a PG rating until some of the violence was edited out.)

Walt Disney's son-in-law, Ron Miller, producer of THE BLACK



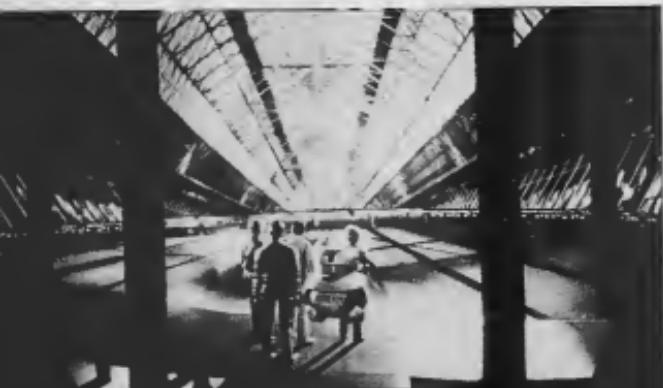
"On the beam" takes on a different, disastrous meaning when sentry robots find themselves blasted by laserguns.



One of Reinhardt's Robot Slaves places a request for more 3-in-1 oil.



Has this unfortunate astronaut discovered the Horrible Secret of the all-too-human robo-crew?



Durant, Booth, Kate & Vincent inside the awesome semi-circular Observatory of the Cyngus.

HOLE, explains what the company hopes to accomplish: "... We've tried to make THE BLACK HOLE — I hate to use the word 'sophisticated', because it's not—but we've tried to make our picture just that much more appealing to all ages."

It seems that, like Walt, Ron Miller isn't afraid to experiment...

The screenplay is by Jeh Rosebrook and Gerry Day, with Rosebrook credited with the original story. Actually, since its conception, the script has gone thru 6 re-writes. At one time the producer of ISLAND AT THE TOP OF THE WORLD was developing the project which, at that time, had been conceived by Bob Barshash & Richard Landau. Unfortunately Hihler passed away and the project was shelved. The release of STAR WARS brought new urgency back to THE BLACK HOLE and it was assigned to director John Hough who had already worked for Disney on the fantasy feature ESCAPE TO WITCH MOUNTAIN. Before that he directed the supernatural thriller THE LEGEND OF HELL HOUSE, based on the novel by Richard (THE SHRINKING MAN) Matheson, which, incidentally, was James H. Nicholson's last feature. (Nicholson was the founder of American International Pictures, the company responsible for many sci-fi & horror pictures including I WAS A TEENAGE WEREWOLF, BURN, BURN, WITCH, BURN, and the Roger Corman/Edgar Allan Poe series, most of them starring Vincent Price.) Hough also directed the vampire shocker, TWINS OF EVIL.

One thing after another delayed the production of THE BLACK HOLE and eventually Hough was forced to leave the project for other commitments.

he sent back "black"!

In late November 1977 the script was sent to Gary Nelson who had just completed the whacky comedy fantasy, FREAKY FRIDAY. He read the script and sent it back saying he wasn't interested. Eventually he was persuaded to take the job but only after he was shown the miniatures & some production illustrations. "It was the concept," explained Nelson, "the look of the film, plus the uniqueness of all the hardware we're using that convinced me to do it."

Movie critic Charles Champlin says that THE BLACK HOLE "... is billed as a showcase for the studio's special effects wizards led by artist Peter Ellenshaw."



The Destiny of this Gigantic Ship of the Void: to learn the Hole Truth.

in league with black holes

When Walt Disney made 20,000 LEAGUES UNDER THE SEA he decided that a more important lineup of stars was needed. So he hired Kirk Douglas, James Mason, Paul Lukas & Peter Lorre for the principals. Likewise, with THE BLACK HOLE, an impressive cast has been assembled. Maximilian Schell is Reinhardt, Robert Forster is Capt. Holland, Joseph Bottoms is First Officer Pizer and Yvette Mimieux is Dr. McCrae. Ernest Borgnine is also in the cast.

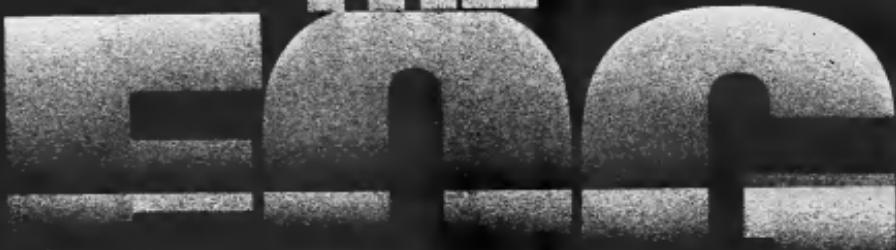
Briefly (for posterity) the story concerns the crew of the Palomino, traveling thru deep space for 5 years, in search of some evidence of alien life. With their mission almost at an end, they discover the starship Cygnus, thought lost. But the ship's commander, Hans Reinhardt, has no desire to be rescued. For he has designed the Cygnus, operated by dozens of robots, expressly for the purpose of entering a giant collapsar, the largest black hole ever encountered.



Officer Pizer encounters a sentry robot that seems to be stronger than humanoidly possible.

END

HORRORS HID AMIDST THE



by roscoe pound





Tom Atkins (left) seems to be singing a rather hasty religious aria to ward off the unwanted attentions of one of THE FOG's many deathly denizens. Will his musical p'oy work? See John Carpenter's horror effort to find out.

Have you ever wondered what would happen if...?"

Those eight words were used millions of times throughout history to create incredible tales of delightful fancy, sweeping sagas of epic adventures, terrific tomes of exciting science fiction, and heart-rending stories of unrequited love.

They have also been used to frame chilling chapters of mind-hogglng, stomach clenching, teeth chattering, hody-quaking terror!

"What would happen if...?"

For Mary Shelley, it was what would happen if a scientist could create life from the dead? Her answer was *Frankenstein*.

For Bram Stoker, it was what would happen if the living dead roamed the Earth as a vampire? His answer was *Dracula*.

For John Carpenter, it was what would happen if the rolling clouds of mist hid something demonic, terrible, ghostly? And what if those ghostly demons used the fog as a home, a sanctuary, a vehicle to spread their creeping horror?

His answer was *The Fog*.

In February, 1980, Avco-Embassy, the distributor of such other monstrous fare as *Phantasm*, will unleash *The Fog* across the nation, allowing it to seep into your neighborhood theaters. And John Carpenter hopes that the cloying, clinging stuff will drive each

and every one of you up the wall with fear. The young writer/director has a history of such hopes, having thrilled and scared audiences with his films for years.

First he wondered what would happen if a bunch of latter day hippies ran a spaceship. The answer that time was *Dark Star*, a science-fiction satire Carpenter made at the University of Southern California with Dan O'Bannon. O'Bannon went on to write the screenplay for *Alien*.

Carpenter went on to wonder what would happen if a madman started stalking a fashion model from the awesome interior of a high rise apartment building. The answer then was the television movie *Someone Is Watching Me*, produced by Richard Kohritz and starring Lauren Hutton. Kohritz followed that up by producing the TV adaptation of *Salem's Lot*.

Carpenter followed that up by wondering what would happen if a supremely powerful killer, rumored to be the source of evil itself, took over a suburban house full of teenage babysitters on the scariest night of the year. His answer was the groundbreaking horror film *Halloween*, one of 1978's most successful thrillers.

Halloween was ground breaking in that it was extremely inexpensive to make but looked professional and that it was distributed by a minor production company, yet managed to top the list of autumn movie moneymakers. Mr. Carpenter proved that even



Here's a girl singing an entirely different tune. And wouldn't you if there was a corpse in your closet? Those ghosts in *THE FOG* sure get around. Let's hope they don't get around to you!

a cheap film could be made and distributed well.

The director and screenwriter also became one of the new talents to watch out for on the genre scene. Producers began to rally around him with their own bloody concepts, hoping that Carpenter would grace their projects with his cinematic style.

But John Carpenter had *The Fog* on his mind. It all started for him at Stonehenge in England. Incredibly enough the young man visited the mythical sight of the prehistoric rocks at a time when nature was playing its atmospheric tricks. A heavy cloud of fog clung to the Earth all around the site.

Suddenly Carpenter thought how frightening it would be if something should step out of the fog at that very moment.

Something unearthly.

Something dangerous.

Something unstoppable.

Something deadly.

Carpenter transformed his fear into a screenplay. Instead of Stonehenge the location was switched to a New England-like coastal town, with fog creeping in across the harbor constantly. And instead of filling the fog with knife-wielding, brainlessly murderous maniacs, Carpenter has brought back all the classic concepts of a good, old fashioned ghost story.

Naturally he's updated the surroundings a bit, but the film's framework is still that of a frightening tale told around a campfire.

Oscar winning actor John Houseman serves as the story-teller, playing a crusty old sailor who narrates the horrid tale of modern hauntings. Another award

winning actor, Hal Holbrook, stars as a tortured priest upon which the otherworldly visitation is heaped upon.

It seems as if Holbrook's ancestors were responsible for the shipwreck of an old sailing schooner. The drowning fisherman then cursed the family's descendants, vowing to return to the town for bloody vengeance.

Decades later, the poor priest and all the local inhabitants must fight a force as eerie as the fog, but as tangible as a tattered, fetid corpse. Leading the battle is Adrienne Barbeau, playing the town's radio station, owner. As a symbol of the modern world, it is up to her to defeat the intangible foe.

The lovely Ms. Barbeau had been featured in John Carpenter's *Someone Is Watching Me* telefilm, just before she and the director got married. Naturally the newly wedded Carpenter was more than happy to write a strong leading role for his wife in *The Fog*.

Even though he's directing his spouse, Carpenter has promised not to softpeddle the terror he's famous for. Although he admits there won't be as much gratuitous blood as there was in *Halloween*, he maintains the tension of *The Fog* will be all the greater. And his wife's participation certainly won't keep him from dottting the screen with a murder or two.

Or three.

Or four.

Or more.

Once the new year rolls around, get the 1980 decade off to a screaming start. Go see *The Fog*.

MYSTERY PHOTO

WHAT'S HE LOOKING AT?

#121 Is he Face to Face with THE DEVIL? Is this SHERLOCK HOLMES examining the Clues on a Mysterious New Case?

The mystery in this case has only just begun! The real horror is still to come. It only goes to show that digging up a little history can be a dangerous game if the archaeologists aren't called in time. What we need to know is the name of the movie this scene is from. Based on the clues given, can you unscramble the title below and come up with the name of this exceptional British thriller?

THE LION FAMILY OPERATE SIR



ANSWER MYSTERY PHOTO No.120



CITY OF THE BANSHEE was the fright film last time. Among those who correctly identified #119, THE PHANTOM OF THE PARADISE, were CHRIS CONWAY, TOM DIETCH, HANK EHRLICH, RALPH COLA, ROBBIN ST. JAMES, MATT HORTON, JAMES DOUCETTE, CYNTHIA THOMPSON, RAY JESSEL, LARRY SAVADOVE, JAMES & JEAN BABCOCK, TODD WAINKEN, BILL ELAINKEEM, MIKE NAUD, TYRONE CLINTON, KURT KETTINGER, JERRY RAMSDALL, CHAS ERICKSON, LORI CHASE, BRUCE MITTELMAN, HOWARD DEVORE, LLOYD BIGOLE JR., DEAN McLAUGHLIN, DAN USELTON, ADAM CHESTER, DAMIEN TAMS, FRED DEVINZ, ELMER HAINES, AL REDICAVAGE, ROBBIN WHITE, GEORGE HEISER, TONY IBARRA, MIKE MASTANDREA, JEFF PUBLI, EMIDIO DIGIACINTO, JOE DIGIACINTO, PAUL SANTAGATA, STEVE BALOSKO, JIM WORTHY, TOM McNAMARA, STEVE MELET, EDDIE BATH, CHAS ANGLIN, RONY FINNEY, ERIC GARCIA, RICK BECKER, STEVE WAD, DOUG & SCOTT PAAUW, MARK CARLEY, MARC SIMMONS, ALAN RUBINOCK, PHIL PANUS, JIM WALTERS & VINCE BONAVOGlia.

SATURN 3

MEANS NEVER HAVING TO SAY YOU'RE SORRY

by richard meyers

There have been all sorts of love triangles. The most common is between two men and a woman.

Then there's two women and one man.

Then a man, a woman, and a horse (in the case of westerns.)

There has even been one between a man, a woman, and a beast, as *Tanya's Island* illustrates (see article elsewhere in this issue).

But between a man, a woman... and a robot?

Saturn 3, Associated Film Distributors' multi-million dollar science-fiction effort promises to splash across the screen the most incredible love story since *I Married A Monster From Outer Space*. It also promises to pump more blood out of the affection than ever before. It also promises to incorporate special effects rarely before seen. All these promises make *Saturn 3* sound positively schizophrenic!

Director Stanley Donen's opinions on the film bare out its confusing purpose. "It's science fiction but not a comic strip," he pontificates. "Not to denigrate comic strips, one of my favorite movies is *STAR WARS*. But our picture is a terrifying experience for the audience and therefore a funny one."

In one breath the veteran of moviemaking, having directed such musicals as *On the Town* and *Pajama Game*, has reduced *Star Wars* to a comic strip and confused the *Saturn 3* issue even further. What is the movie about — love, blood, or science fiction?

Or all three?

"It's probably closer to the real Frankenstein story than a Hitchcock thriller," Donen continues. "I can't really think of a Hitchcock movie that is too much like this. It's meant to frighten you in an unusual way and gives you a sense of relief at the way that it comes out."

Frankenstein?

Hitchcock?

Frighten?

Relief?

But what is the movie about?

For the answer, we traveled to AFD, Lord Lew Grade's film company. Lord Lew's television company, ITC Entertainment, was responsible for such great efforts as *The Muppet Show* and *The Prisoner*. AFD is now handling the British entrepreneur's cinematic interests such as *Firepower* and *Killer Fish*. *Saturn 3* is their first try at monstrous science fiction, and, as they describe it, the accent is more on monstrous than sci-fi.

"The movie is set in the distant future and against the background of the distant planet of the title," says a company representative. "It features two research chemists — Alex, as played by Farrah Fawcett, and Adam, played by Kirk Douglas... Their space age love story develops into a horror story when a robot helper, dispatched by space shuttle from the Saturn Survey Team, arrives in charge of a psychotic killer, Captain James, played by Harvey Keitel. He has murdered the real shuttle pilot and taken his place."

"The two scientists are left to do lonely battle for survival as the planet goes into a 22-day eclipse, plunging *Saturn 3* into darkness and effectively cutting them off from communication with the rest of the Universe."

"*Saturn 3*," Donen sums up, "is both sensuous and sensual, full of chills, fright, and horror."

The producer-director may very well be right about his estimation... in more ways than one.

When initially conceived, *Saturn 3* was an intelligent love story set in space. John Barry, the Oscar-winning Production Designer of such science fiction classics as *A Clockwork Orange*, *Star Wars*, and *Superman* had worked up the idea and expanded it into his own screenplay. Stanley Donen first heard Barry's idea on the set of *Lucky Lady*, a film Donen directed and Barry designed four years ago. Reportedly the director encouraged Barry to continue working on the concept.

Then, according to AFD sources, "Donen presented the idea to Sir Lew Grade during the production of *Movie, Movie* (another Donen-directed project.) Enthused by the whole project, Grade found himself sitting next to Farrah Fawcett on the flight home. By the

For the two lovers on the third moon of Saturn the whole world seems to be cracking up, not just this mirror. Kirk Douglas stars as Adam, who is forced to protect his Eve from a homicidal killer!



time the plane touched down, Farrah had been signed and *Saturn 3* was a going concern. With Grade's casting of a female super star, John Barry's 'low budget science-fiction horror movie' took on a new dimension and a larger budget."

But what AFD sources failed to mention was that John Barry, himself, had been pegged as the movie's director. Throughout casting, throughout choosing a terrific crew of British artisans, throughout the entire pre-production phase, John Barry led the way.

Terrence Clegg, Barry's assistant on *A Clockwork Orange*, was Production Manager.

Stuart Craig, Barry's assistant on *Superman*, was named Production Designer.

Colin Chilvers, the Special Effects supervisor on *Superman*, was hired in the same capacity for *Saturn 3*.

The rest of the group was filled with knowledgeable English craftsmen, all aware of Barry's reputation and full of only respect for the quiet, talented professional. Work got underway on actual filming in late January 1979.

By February 6th, John Barry was ousted from his



Kirk Douglas and Harvey Keitel are getting all choked up over Farrah Fawcett and her night clothes. It's all part of SATURN 3.



In order to get a grip on his situation, Adam as played by Kirk Douglas, uses Hydraulic forceps on his human foot.



Let's give the two lovers a hand! Harvey Keitel, playing the madman Captain Jones, gives Farrah Fawcett and Kirk Douglas just during the climax of SATURN 3. Aiding and abetting the killer in his persecution quest is a giant, headless robot, intent on showing Farrah the joys of mechanical love. Altogether, it makes for the strangest set-fil film ever!

position as director.

A few weeks later, producer Stanley Donen had taken over the position.

A few months later John Barry was dead, struck down by meningitis on the set of *The Empire Strikes Back*. He was 43 years old.

Afterwards information was leaked out of London to the effect that Barry left the *Saturn 3* "involuntarily." According to Barry himself, Donen proved extremely argumentative and counter-productive during Barry's tenure as director.

No one can say how Barry's leaving his own production effected his morale and health. Many admitted he was despondent until the "Design Consultant" position on *Star Wars 2* was offered. But how *Saturn 3* would have turned out under his tutelage we will never find out. All that is left is Donen's "Frankenstein."

But the story is not over. *Famous Monsters* Consulting Editor Richard Meyers was pleased to know John Barry personally and interviewed him shortly before actual filming on *Saturn 3* began. *Famous Monsters* is proud to present this last interview with Mr. Barry, uncut and unaltered, next issue.

END

SALEM'S LOT

by paul r. gagne



Author Stephen King
talks about his novels and the
films which have been made from them: **CARRIE**,
SALEM'S LOT, and Stanley Kubrick's upcoming **THE SHINING**.

P.G.: How did *CARRIE* develop from your initial story idea into the finished novel?

S.K.: Originally it was going to be a story. It was going to be a short story, and I'd been publishing a lot with the men's magazines back then. I had gotten an idea about a girl who is just at the very bottom, the pits, of the high school pecking order, with just nowhere to go and everybody just turning on her. Then I wanted her to turn and get her own revenge on them through some kind of a wild psychic talent. I'd read an article a long time ago in *LIFE* magazine about a case of telekinesis that involved a young girl, and the hypothesis said that a lot of this stuff comes from young people.

So I sat down and began it, and what I really saw as I started to write this was that it was impossible for it to be a short story because there was too much material. In order for you to really be delighted when *CARRIE* turns and destroys everything you have to see her really put upon. So that was really the genesis and the development.

P.G.: How do you feel about Brian De Palma's film of *CARRIE*?

S.K.: I think it was very good. First of all, I put this in the context of all the really good fantasy novels I've seen turned into really cruddy pictures, because people don't care. A lot of people in Hollywood, all they see is the buck. That's where their eye is, and they're perfectly willing

to take a fine fantasy novel, something by Fritz Leiber or H.P. Lovecraft, and turn it into a piece of drive-in tripe that's gonna play for two weeks and then it's gonna be gone. And they don't care because they only laid out about four hundred thousand dollars on the picture anyway, and they made back the negative cost and another million, and everybody goes home happy. It's enough to make you cry, if you really like fantasy, to watch this kind of stuff go on. They only had a small budget with *CARRIE*, but the people who were involved had kind of made an agreement that it wasn't gonna be a cheap drive-in picture. Everybody put out really hard, and I think they made a

really good picture out of it. It's not in the league of something like APOCALYPSE NOW or THE DEER HUNTER or any other picture you want to name that walked away with all the awards, but it was a very decent picture.

P.G.: Were you involved at all in the production of CARRIE?

S.K.: Not except in the most basic way. There were a number of offers for the film rights on CARRIE, and the fact that it didn't do too well in hardcover didn't seem to make any difference. It was there, it was filmable; it had a lot of things that I feel movie makers must look for. One of these is a story line that's going to interest your basic movie-going audience, let's say fifteen to thirty-two, or whatever. And of the offers that were presented before us, I was the one who suggested that we go with Paul Monash, who produced the film, because I'd seen his other work and I thought that he was the sort of guy who would make a decent picture. And he did! Beyond that, I wasn't involved. I wasn't invited. I kept my nose out of it, because one of the things movie-makers buy when they purchase a book for film is the right to a little autonomy!

P.G.: What inspired your second novel, SALEM'S LOT?

S.K.: I was teaching DRACULA at that time. I was teaching school, and there was a course called "Fantasy and Science Fiction", and DRACULA was one of the books. We got sitting around and rapping at the dinner table about what would have happened if Dracula came back today, in modern dress. And my first reaction was that he'd go to New York and get run over by a taxi cab! But it wouldn't go away. And when I was bored or just sitting around, I kept coming back to that question, "What would happen if Dracula came back today?" And I put him in different settings—I put him in the West, I put him in the city, and I finally put him in my own native New England. It was kind of like, you know, the three lights, the three bars, jackpot. It wouldn't go away, and the more I thought about it, the better it began to seem to me. And finally I had to sit down and write it. A lot of things came into play. The Dracula thing was the basis, but I started thinking about the old E.C. comics, you know, the vampire stories, and I thought maybe I'd work this in. And I started to think about Thornton Wilder's play, OUR TOWN. And PEYTON

PLACE, too. Both of which tried to get below the surface of the sort of "everything's all right", the make-up to what's real. It was very exciting to write that book and to try to balance those three things off. And I think they work in the book to varying degrees. It was fun to write.

P.G.: What is your feeling about the television movie based on SALEM'S LOT?

S.K.: Well, David Soul, who plays Ben Mears, looks just right! You couldn't improve on that! I'm a little bit disappointed in the vampire, Barlow. They turned him into NOSFERATU. If you've ever seen the Max Shreck NOSFERATU, then you've seen Barlow as he is presented in this "mini-series" on CBS. He looks properly repulsive and properly horrible, and I'm sure he'll scare people. I think that what really bothers me about it is that it also demonstrates a certain bankruptcy of originality. But they were very dogmatic on the idea that in order to be horrible, the vampire can't be presented in a Frank Langella way. It can't be presented like Louis Jourdan in the DRACULA that was on PBS. He had to be repulsive.

P.G.: A traditional, very stylized characterization?

S.K.: Yeah. It was okay for me if they wanted to make him repulsive. What I didn't like about it was that they felt they had to make him into something that had already been done before. That's not the only way to judge, and it may be just a straw in the window.

P.G.: Who was cast as Barlow?

S.K.: He's a character actor. He didn't have much to say in the teleplay. His name is Reggie somebody, and I understand that he's naturally quite ugly. With make-up and everything, he's just horrendous—it's horrible! But James Mason plays Straker, the vampire's familiar; David Soul plays Ben Mears; Bonnie Bedelia is Susan Norton. There's a host of other Hollywood character actors in the thing who somehow seem right. I think the acting is good.

P.G.: There's a lot of very visual gore and violence in the book, and that usually meets with a lot of friction getting onto T.V. Were a lot of changes made in that respect?

S.K.: Paul Monash was very careful to substitute a lot of this bitchy charm for a lot of the real outright gore and violence. There is a lot of gore and violence in the movie—the stalking of the vampire, the vam-

pires overrunning the town. But CBS did not allow it on the air.

P.G.: I understand that you're also working on adapting some of the short stories in NIGHT SHIFT as television movies.

S.K.: I did that, and that was shot down by NBC. Basically, all the people that were involved with it on the creative end, myself included, were very happy with what we had. It was presented to NBC, who had the deal, and their standards and practices thing just said "No, too gory, too suspenseful, it's too intense." They axed it for those reasons, and it's now gone over to the Martin Poll organization, who, the last I knew, were trying to develop it for theatricals. This is my script, and we'll see if anything happens. I don't think that they're working on it with any degree of speed or real enthusiasm at this point. I'm pretty sour on T.V.

P.G.: How do you feel seeing your work adapted into the theatrical film medium differs from the television medium?

S.K.: Well, my only experience to date with the theatrical film medium has been with CARRIE, and we already talked about that. I was pretty happy with that. But with T.V., I feel like I've been bitten a number of times. I've been approached by the Aaron Stelling Group and two or three other groups, including the production company that had NIGHT SHIFT for NBC. The pitch was "T.V. needs another Rod Serling. Don't you want to come on and do a series of supernatural horror-type stories on T.V.? You'd get to introduce them; you'd become a STAR!" All those incentives, you know, the new Rod Serling, the new Alfred Hitchcock on T.V., or something like that. And I'd tell these people "You are in a position now where you can't, in one hour of prime time television, show somebody getting punched in the nose more than once. And you want to put horror on T.V.?" And my reaction is I don't want to do it simply because I don't want to be on T.V. for six weeks, and then be axed because everybody tuned out because there was nothing there to watch! The basic philosophy behind terror, behind horror, is that the reader or the viewer has to believe that you're coming for it. Because if he doesn't believe it, if he just believes it's a game, it's worse than a sitcom! It's worse than HAPPY DAYS! Believe me, I'd much rather tune in to HAPPY DAYS than any kind of a weekly



Reggie Nalder, the villain's villain from Alfred Hitchcock's thriller *THE MAN WHO KNEW TOO MUCH*, does a wild pair of fangs for his role in *Salem's Lot*.

suspense program as T.V. could do it now.

P.G.: Have you ever based any of your stories, in whole or in part, on nightmares you yourself have had. S.K.: No, I've never written a nightmare.

P.G.: Moving on to *THE SHINING*, what led to your writing that? Weren't you on vacation in Colorado when you were inspired by a hotel there similar to The Overlook in the novel?

S.K.: The hotel was there, the Hotel Stanley, and it's upcountry near the Rocky Mountain State Park. Somebody told us we oughta go stay there—you know, Americana,



David Soul, last seen in the action series *STARSKY & HUTCH*, plays a guilt-ridden writer who has to face up to the supernatural powers of vampire helper James Mason.



David Soul as Ben Mears finally gets right to the heart of the matter -- staking his claim.



Nader and Masou take a break during their hectic shooting schedule. As one can see even without his horrific makeup, Reggie is still a pretty frightening fellow.

part of western history. Johnny Ringo shot down there, and all this other stuff—and finally, my wife and I did go up to the hotel. It was the last day of the season, and they let us stay there because we could pay cash—they'd shipped their credit card slips out. The hotel was totally empty except for us. We were the only guests, and yet all the service help was there. They were there by contract until the last day. And the band was there, playing in the deserted dining room with the chairs turned up on their tables, except for ours. It was very eerie! And I had an idea for a long time to write a book about a kid who was sort of a psychic receptor. It just seemed to all fall together.

P.G.: What is the current status of the film?

S.K.: As far as I know, Kubrick is editing it. Warners is giving a release date to their exhibitors and distributors of May 23rd. I don't know, and they don't know, and, believe me, nobody knows but Stanley Kubrick, and he won't talk. When he's ready, we'll all know it!

P.G.: So you haven't seen any of the film yet or know what any of it is like?

S.K.: Well, yeah. I've talked to Stanley on several occasions, and I've seen a lot of stills and transparencies. I would have seen rushes the day that I was there on the set, but they'd sent them all back to London before I arrived. Visually, it's stunning. You can see that from the big mural-sized pictures that they have, the blow-ups of the hotel, and the pictures from the shooting. I think that it's gonna be all right. I know from looking at the call sheets that go back two or three months when I was there that it follows the book very closely.

P.G.: What changes has Kubrick made? Did he write the screenplay himself?

S.K.: With a little help from a lady named Diane Johnson. She's written novels of her own and writes a lot of literary criticism. As far as what changes he's made, I'm sure that the movie will seem a lot different from the book, if only because it's seen through the eyes of Stanley Kubrick rather than the eyes of Stephen King. We're different people, and we've probably got fairly different perspectives on that whole story. But as far as actual changes, I only know for sure that the hedge animals are cut and he's substituted a hedge maze.

P.G.: Kubrick is known for scoring his films with unusual musical con-

cepts. Do you know what he has planned for THE SHINING?

S.K.: No.

P.G.: Is there any chance of another of your novels, THE STAND, being made into a film?

S.K.: Yeah, I think that maybe it might happen. George Romero, the DAWN OF THE DEAD guy, is quite interested in it, so we'll see. People say "Jesus, that's long. We can't make a movie out of that." But I think it could be done, if somebody really wanted to. It would cost a lot of money, I think.

P.G.: How would you describe your characterization of the concepts "good" and "evil" in THE STAND?

S.K.: Well, I tend to see "evil" as very powerful, but ultimately stupid. I tend to see "good" as powerful in a more subtle way, and ultimately the force that has all the variation and all the real excitement. I see "evil" as having a certain superficial excitement, but below it being sort of dull and monotonous, and that's where the real terror is. As Joseph Conrad said, "the only horror is that there is no horror." That's what I see as the basis of it.

P.G.: That view is clearly personalized in the character of Randall Flagg.

S.K.: Yeah, it is. A lot of people were disappointed in THE STAND because Randall Flagg kind of peters away to nothing. But it's a funny thing about supremely evil people—when they're separated from whatever it is that gives them their power, the umibilicus—to me, that's the ultimate thing about evil. So often, that umibilicus seems to lead nowhere. I believe that truly evil people—the evil leaps into them from somewhere, somewhere from outside. Like Charlie Starkweather, or Charlie Whitman, the guy who went up in that Texas tower and shot all those people. Either they kill themselves, or even if you get hold of them, there's nothing left. These people who want the death penalty—they want to put these people to death in an electric chair without realizing that whatever the thing is that they wanted to kill has gone. It has left—it's free, it's safe, it can do the same thing over and over and over again.

P.G.: In THE STAND, there is a confrontation between "good" and "evil" with Randall Flagg being looked down upon, laughed at, and scorned by the "good" people from Boulder. Was this influenced at all by Ray Bradbury's SOMETHING



It's the scream of the television terror! Barlow, the vampire's vampire holds sway over the small town of SALEM'S LOT with his curse of the undead.

WICKED THIS WAY COMES?

S.K.: I suspect that there is. You're talking about the part where they actually laugh this guy down?

P.G.: Yes.

S.K.: The basic concept, and I've come to believe this more and more over the years—and I taught this book last year when I was writer in residence (SOMETHING WICKED THIS WAY COMES)—it's a valid concept that you can laugh evil out of existence. Evil can only exist well in a kind of feeling of awe and overwhelming fear. I didn't think that Bradbury handled it very well at the end of SOMETHING WICKED THIS WAY COMES, because I think he was tired when he finished that book. I was certainly tired when I finished THE STAND and I think, to some degree, it shows. But I think that you're right. The influence is there.

P.G.: What led to the writing of

your latest novel, THE DEAD ZONE?

S.K.: I don't really know how to answer that, even. Originally, what I wanted to do was to write a novel about a person who could tell the future. It was as simple as that. And little by little it sort of refined itself into this psychic talent that's known as "prolepsis". The Peter Hurkos talent. I guess that Uri Geller claims to have it to some degree, too. The ability to be able to be sort of a "human bloodhouse"—to be able to touch objects and get "visions" from them. I'd originally simply visualized a single scene where this guy, the hero of the book (he was unnamed at this time), would be teaching a high school class and giving an examination. He would touch a student who handed in an examination, and he would say to her "You must go home at once—your house

is on fire!" And it would be true, and everybody would sort of shun him as a result of this. Everybody would be afraid of him. I kind of sat down to write that, only to ask myself all these other questions about what would happen, really, if you could see the future. The more I wrote, the more it seemed like a really, you know, just horrible thing! People wouldn't like you! You'd be a nasty man!

P.G.: With both *THE DEAD ZONE* and *THE STAND*, you've gotten away from something that's more or less a straight horror story into plots that cover a lot of philosophical and social themes and morals. Is this your rebuttal to every critic who's ever asked you or any other horror writer "Yes, but when are you going to do something serious?"

S.K.: No, I don't really think so! I don't have any "game plan" or anything like that. When I write, I don't say "Well, I'll write this, then I'll get a little more serious, then I'll write this, etc." You write what comes out, and that's all you can do. Otherwise, you start to lie, and that's no way to run the game. Fiction is lies anyway, and if you start

to lie about the lies, you're really in terrible shape. I don't think you can deal with it on that level. That's the level that Harold Robbins deals with it on. It's no good. I've got some other things coming that I'm working on that I think are really horrible, with no redeeming social merit whatsoever! They're just awful things! We'll see what happens!

P.B.: That scene in *THE DEAD ZONE*, where Richard Dees from "Inside View" magazine approaches John Smith—Do you know of that kind of thing actually happening?

S.K.: You mean, Do the tabloid magazines cold-bloodedly hire fake "psychics"?

P.G.: Yes.

S.K.: Sure they do.

P.G.: Do you know that for a fact?

S.K.: Yes.

P.G.: Are there any current plans to do *THE DEAD ZONE* as a film?

S.K.: There are a lot of people that are interested in it. We're not doing too much right now, because some of the deals have been T.V. and some of the deals have just been sort of distasteful to me personally. If something comes along that looks nice, I'll sell it in a minute.

P.G.: Although *THE DEAD ZONE* is very vivid in a literary sense, there isn't a lot of physical action in it. Do you feel it would adapt well into a film?

S.K.: I think it's a pretty nice film. I think maybe some people who have a lot of money in Hollywood have steered clear of it because they, quite rightly, see it as a small film. And the tendency seems to be, more and more in Hollywood, to roll the dice for a lot of big bucks, between twenty and twenty-five million, whatever. There is quite a bit of action, with the car crash, the search for the murderer, the run through the house, and finally the scene in the town hall, and the fire. I think you could do a nice picture out of it, but I don't think it would be big in the sense that you could show Los Angeles being bombed or something.

P.G.: What can you tell me about your soon-to-be-released non-fiction book?

S.K.: It's called *DANSE MACABRE IN AMERICA*, and Everest House is going to do it. It is a long essay, it's going to be about seventy thousand words when it's done, that tries to cover horror in the media in America from, say, about 1950 to maybe 1980. I'm going to say 1980. Otherwise, I'm going to be revising the goddamn thing ad infinitum to take in new stuff! We're going to do a lot of pictures with the hook if we can get the permission, and I think we can. Hopefully, it'll be kind of incisive, and maybe too, sort of witty and informal. It's not going to be, by any means, scholarly or anything like that. But I like to talk about the movies, the T.V. programs, like *OUTER LIMITS* and *ALFRED HITCHCOCK* and all that stuff, and also somewhat about the radio and the magazines. You know, everything. Also maybe cultural phenomenon like *KISS* and *THE SEX PISTOLS*, and stuff like that.

P.G.: Is this in any way an extension of talking about horror a lot on speaking tours and such?

S.K.: Yeah. It's easier to write it than it is to tell it. Let's face it—if you go on "A.M. PITTSBURGH" or "A.M. HARTFORD" or something like that, you get ten minutes, and you can't talk about anything. You can crack a few jokes and you can let people know that the new book is out, but that's really all you can do. You can't get down to anything serious unless you have more time. And a book gives you all the time you need!



One good head deserves another, and *SALEM'S LOT*'s Barlow is no exception. Reggie Nalder holds up his end—a nearly exact replica of his visage to be used as a special effects prop.

STAR WARS

ELECTRONIC GAME COMPUTER AND RADIO CONTROLLED SAND CRAWLER

STAR WARS ELECTRONIC ACTION BATTLE COMPUTER

STAR WARS ELECTRONIC BATTLE COMMAND An exciting new intergalactic electronic combat game which allows you to simulate the battle actions from Star Wars. From the simple to the complex, from one to three players, this new electronic game allows for any level of play! Stimulate interstellar dogfights, simulate all the effects of hyperspace action such as the heading on Moaga being trapped in a black hole and having your force units drained. Then contend with the hidden wrinkles of hyperspace that can bounce you into other sectors of the universe! 8 hours of combat thrills play against your friends or the machine itself! Uses 6 AA batteries or a special adapter not included! #261975 \$3.95

NEW!



RADIO CONTROLLED SAND CRAWLER



Use the radio control box to help Jawa escape Stormtroopers.



Set up Jawa and R2-D2 at the "control" panels.



Lift R2-D2 and other STAR WARS figures into Sand Crawler.



RADIO CONTROLLED JAWAS SAND CRAWLER. A genuine working replica of the giant tank-like sand crawler the mysterious Jawas use to navigate Tatooine's deserts and seas. This 16" long behemoth on wheels is controlled by a remote with a radio that can operate as far away as 20 feet! The three working tread-like wheels permit the sand crawler to move in almost any direction. The roof hatch opens to reveal a detailed control room with enough footroom for several Jawas. A large side panel opens to allow you to step right into the interior of the moving沙crawler with plenty of room available for the transport of living Star Wars action figures. Cut-away under carriage of the crawler is a manual elevator for lifting salvaged droids into the interior! Use your sand crawler, molded in highly detailed and durable brown plastic, to escape the ravaging hordes of Stormtroopers after R2-D2's secret message! Help Luke and Leia and Chewie and Han and all the other Star Wars action figure gang escape death! 2 nine volt batteries and 2 "D" batteries not included! #261967 \$49.95

Chapt. 1
"Arctic Atomics"

THE CAST

Tom Nesbitt . . . Paul Christian
Lee Hunter . . . Paula Raymond
Prof. Elson . . . Cecil Kellaway
Col. Evans . . . Kenneth Tobey
Jacob . . . Jack Pennick
Capt. Jackson . . . Donald Woods
Cpl. Stone . . . Lee Van Cleef
Sgt. Loomis . . . Steve Brodie
Geo. Ritchie . . . Ross Elliott
Sgt. Willistead . . . Ray Hyke
Dr. Ingersoll . . . King Donovan
Dr. Forester . . . Vernon Rich
Producer . . . Jack Dietz
Director . . . Eugene Lourie
Screenplay . . . Lou Morheim & Fred Freidberger
Story . . . Based on an Idea in Ray Bradbury's
"The Foghorn"
Technical Effects . . . Ray Harryhausen
Makeup Artist . . . Louis Phillippi
Music . . . David Buttolph

filmbook by eric l. hoffman

IT WAS AS if the end of the world had come to pass in the latest of the seemingly endless atomic tests. This one was simply known as OPERATION EXPERIMENT and it had been carefully planned for 8 weeks, with every step checked & re-checked by a team of top experts in the still-developing field of atomic research.

Now, as the newest of the endless series of nuclear bombs was detonated, it was as if the nightmarish spectacle of the first A-bomb was being experienced again. But instead of the desert, the atomic blast was annihilating the icy, alien wastes of the Arctic.

For Prof. Tom Nesbitt, his colleague George Ritchie and the project's military liaison, Col. Jack Evans, the spectacle was awesome, wonderful & terrifying.

For the endless fields of ice & snow, it was as if a gigantic hand had descended and smashed the huge monoliths & mounds of ice that had existed, in one form or another, for ages. Ice fields cracked open, revealing the freezing water beneath; glaciers & packs roared down in avalanches; icebergs tipped and turned over in the water. And within the vicinity of the exploding A-bomb, something stirred & moved within the shifting ice.

Inside the Radar Room of the base camp for OPERATION EXPERIMENT, 2 radar operators stared at their monitors and informed Col. Evans & Prof. Nesbitt of a foreign object within the ice field . . . an object that registered as weighing close to 500 tons! But the human mind, in some cases, can find an explanation even for the unexplainable. One of the radar operators said, "Maybe the shock tossed something in front of the antennas." But Tom Nesbitt was bothered.

The test was over, the mushroom cloud of the atomic blast had vanished. In the main shed of the base camp, Evans was observing. "Eight weeks in preparation . . . and it's over in a second," Nesbitt observed. "When energy of that magnitude is released, it's never over. What the cumulative effects of all these atomic explosions & tests will be, only time can tell. The world's been here for millions of years. Man's been walking upright for a comparatively short time. Mentally, we're still crawling?" Turning to his colleague Nesbitt asked, "This test will add to our knowledge, Ritchie?"

Ritchie nodded. "Everytime one of those things go

THE BEAST FROM 20,000 FATHOMS



off, I feel as if we were helping to write the first chapter of a new Genesis." Nesbitt's face grew serious as he thought. "Let's hope we don't find ourselves writing the last chapter of the old one!"

Chapt. 2
"Arctic Apparition"

One hour later, Ritchie & Nesbitt were being driven over the snow-covered ice in a strange, tractor-like vehicle called a Weasel. Their destination was a series of observation "posts" that had been set up around the site of the blast. Filled with delicate instruments, the "posts" measured the force of the blast, the disturbance caused to the land, the energy & the radiation given off by the bomb. From these readings, new data would be added to the growing stockpile of knowledge ushering mankind into the Atomic Age.

While their drivers, Loomis & Willistead, stayed behind with the Weasel, Nesbitt & Ritchie pushed on thru a rapidly-increasing field of swirling snow. Neither of them could now that moments after their departure a call had gone out from the base camp warning of an approaching storm . . . one that could bury a man alive under tons of snow & ice, erasing him from

AST



the face of the Earth.

At Post #16 the 2 scientists, noting that the radiation readings were rising into the danger zone, decided to get their job done faster by splitting up, each taking a different observation post. Tom would check #17 while Ritchie would handle #18. They'd meet back at Post 16 and return to the Weasel.

The wind & snow were increasing as Ritchie pushed on towards #18, checking the ground ahead of him with a metal pole. A moment later, Ritchie experienced a feeling of gratitude for the pole, since he had just narrowly escaped stepping into a crevasse in the snow-covered ice. At the least, he would have been knocked out by the fall; at the most, broken bones could have resulted. Either way, with the upcoming storm, frozen death would not have been far behind.

Suddenly Ritchie tensed, his eyes trying to peer thru the swirling snow as a strange, frightening sound cut thru the roar of the wind. Almost like a hellow, yet again like a roar. It seemed to come from a ravine of ice, just up ahead. And then he saw it! Something gigantic...alive...was moving across the opening of the ravine!

Ritchie's attempt to yell for Tom to join him was

futile in the increasing howl of the wind, which was starting to reach alarming force. Eager to let his colleague know of his discovery, Ritchie started to head back towards Post 16...when curiosity got the better of him.

He had turned back once more and was making his way toward the narrow opening of the ravine when the monstrous roar overpowered the wind's howl once again. As his eyes darted in the direction of the sound, just above him, Ritchie found himself staring at an impossibility standing atop the icy pack.

A creature from 140,000,000 years ago!

A dinosaur!

As the saurian's huge head turned to gaze on the frozen terrain around it, Ritchie stumbled backwards in shock. Right into the crevasse he had narrowly escaped moments before. Now the scientist was hurt, half-buried in ice & snow. Desperate, Ritchie pulled out the side-arm that had been issued to him by Col. Evans for just such an emergency.

Within seconds, the echoes of a shot reached the ears of Tom Neshitt, who had been anxiously awaiting his colleague's return to their rendezvous point at Post 16.

It was only a matter of minutes till Tom found Ritchie and began to dig him out. But his efforts were halted as the frantic Ritchie grabbed Tom's arm and, in a horrified voice, babbled, "Run, Tom... run! Monster... Prehistoric Monster!"

Nesbitt believed his friend was delirious from the fall and prepared to haul Ritchie out of the crevasse. But his efforts were halted once more... but not by any human cry.

For the rest of his life, Tom Nesbitt would never forget the nightmarish horror he felt as the unearthly roar that had shaken George Ritchie's scientific detachment burst thru the howling wind. Looking upwards at the white wall, Nesbitt beheld the mighty behemoth, growling its defiance at the brutal cold & snow. Just before the creature's tremendous tail sent the overhanging wall of ice & snow thundering down in an avalanche, burying George Ritchie alive in his crevasse prison.

The rest was a mad montage of images as the ice itself began to crack beneath Tom Nesbitt's feet, exposing the freezing Arctic sea below. With a last glimpse of the shadow of the huge, impossible beast etched in his memory, Tom Nesbitt pulled out a Very



In an Arctic blizzard, an impossible wraith rears up before a man's disbelieving eyes.

pistol strapped to his side and fired off the emergency flare before collapsing, unconscious, into the swirling snow...

Chapt. 3

"The Monster Vanishes"

What happened afterwards was only a dim, shadowy fragment of thought lost inside the swirling, swimming memories of those feverish few minutes before the avalanche. Nesbitt could vaguely recall being found by Loomis & Willistead. The 2 soldiers had seen the emergency flare and had somehow managed to find Nesbitt near Post 18 just before the ice had broken apart, nearly carrying the scientist out to sea and death.

They had gotten him back to the camp where, as a worried Col. Evans watched, the base doctor began immediate treatment & examination.

But Evans & the doctor could only stare in bewilderment at the unconscious Nesbitt as he began to toss



Tom Nesbitt (Paul Christian) lies critically ill as doctor (Vernon Rich, remembered from WAR OF THE WORLDS) examines him after encounter with a monster in the ice.

**RAGING
UP FROM
THE BOTTOM
OF TIME
TO LOOSE
ITS
CRUSHING
FURY ON
THE CITY!**

B "The Beast" From 20,000 Fathoms

IT'S ALIVE!
THEY COULDN'T BELIEVE THEIR EYES!
THEY COULDN'T ESCAPE THE TERROR!
AND NEITHER WILL YOU!

CAST OF THOUSANDS!
OVER A YEAR IN THE MAKING!
THE THRILL-PICTURE
EVERYONE'S BEEN
HEARING ABOUT
ON TV AND AGAIN!

THE STORY OF
THE SEA'S
MASTER-BEAST
OF THE AGES
ON A
VENGEANCE-MA
TIDAL WAVE
OF TERROR!

his head from side to side, shouting, "The Monster! Watch out, the Monster!"

"He's delirious," Evans thought, not realizing that his friend's "hallucination" would turn out to be horrifying reality.

Tom Nesbitt felt about as inhuman as the creature he had seen that horrid day in the Arctic. His attempts to convince the doctors of what he had seen and of the truth behind the disappearance of George Ritchie had been met with polite but skeptical reactions. Dr. Ingorsol, a psychiatrist, had told Tom that the shock of seeing Ritchie dead and his own predicament on the ice pack had caused his mind to imagine things that weren't there.

Even the arrival of Col. Evans from Washington hadn't provided any satisfaction. Acting on Tom's delirious babblings, Evans went out to Post 18 to try and reconstruct what had happened. There was nothing. No sign of a "monster", no tracks. Nothing. Even Tom's insistence that the blizzard could have covered the evidence fell on deaf ears.

Evans had not mentioned Tom's claims of having seen a prehistoric monster. The military mind can only accept cold, hard facts. Tom's story had nothing to back it up.

Nesbitt couldn't even leave the hospital: Dr. Morton, the physician in charge of his case, and Ingorsol had said he was still not well enough. Evans had said good-bye. But as the 3 men left Nesbitt to his thoughts, Nesbitt suddenly demanded, "What about that sound I heard?" Dr. Ingorsol eyed his patient coolly and, in a reasonable tone of voice, replied, "In your condition, it could have been anything. The wind . . ."

But after the trio had left, Nesbitt's mind relived the horror he had experienced. "No wind ever made a sound like that," he whispered to himself.

DON'T MISS THE EXCITING CLIMAX NEXT ISSUE!

Too Close For Comfort!
The only reason we can think of that you might care to be this near to a Rhedosaurus is . . . if you were another Rhedosaurus!

RARE TREATS!

you axed for 'em

WHY WAIT? You have a date starting this very second to take a look—and then a second look—and a third—at eleven fotos you might otherwise have to wait some time to see till we'd find a proper place to fit them in. Instead—go ahead, look at 'em NOW.



With *THE EXORCIST* having been revived, we figured you'd like another gasful look at Linda Blair in her unforgettable role as the devil-possessed girl.

Here're the ultimate odd couples. First, Kirk Douglas and Farrah Fawcett play lovers. Then, Harvey Keitel plays a homicidal maniac who controls Hector the rabbit. It's all in *Saturn 3*.



We don't remember it offhand but a monster fan has written on the back of this photo that the horrifying creature is from *JACK THE GIANT KILLER*.



Look who's visiting Mos Eisley's Cantina! At the left, the Human Being with the beard is George Lucas.



The young lady will be brooding about this nightmarish scene for some time to come. "When I asked for a handout," she says, "I didn't expect this kind of reaction!" From *THE BROOD*.

Sissy Spacek is really sponged out as she is cruelly drenched in pig's blood in *CARRIE*.



No, it's not WHITE PONGO. Not INGAGI. Not SON OF SCHLOCK. It's Roy "Crash" Corrigan in 1947 as THE WHITE GORILLA.

MOON OF THE WOLF started as a commercial for hair tonic but when the sun came up it was hair today, gone tomorrow!

HOLD THAT TIGER! Tropic Old Terror Toothy rattles his Sabres as, unassisted by the Stop-Motion Wizardry of HARRYHAUSEN THE GREAT, the Prehistoric Tiger lives again in SINBAD & THE EYE OF THE TIGER on this page.

Can EXORCISM correct the cataclysm that has wrecked this poor girl's face? This is a job for Peul Nischy, the Spanish Werewolf.

Ray Harryhausen's Skeleton Crew wants YOU!

END

NEW FULL COLOR ART PAPERBACKS LARGE SIZE FORMAT on SUPER GLOSSY PAPER



SORCERERS

a collection of fantasy art
Foreword by Ken Kesey

SORCERERS A collection of fantasy art from Ariel Books which includes some of the best artists at work in the field today! Feast your eyes on the work of Bruce Jones, Alex Nino, Steve Hickman and more, all in brilliant full color! A 12" x 19" softcover! #21372/\$7.95



TOMORROW AND BEYOND This is without doubt the definitive collection of science fiction art masterpieces! 158 pages of lavish full color reproductions of all the best paintings from the U.S. and Europe. Printed on quality stock in a 12" x 19" softcover! #21364/\$9.95



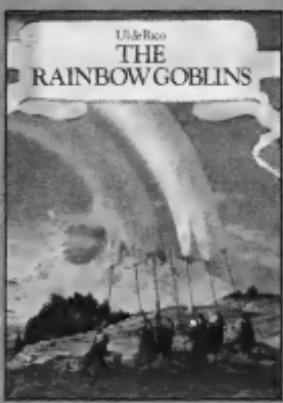
BEAUTY AND THE BEAST Chris Achilleos has become one of England's top fantasy painters. See why his bare-breasted maidens being ravished by everything from Empires to insects have received accolade! Full color 11 1/2" x 18 1/2" softcover! State you are over 18! #21362/\$7.95



HILDEBRANDT BROTHERS Stunning worlds of wonder and delight from the brilliant young masters of fantasy art. You will find showers of light, storms of darkness, dancing fires, the wonderful world of Tolkien and more. A 10 1/4" x 11" softcover in full color! #21368/\$8.95



NECHRONOMICON H.R. Giger! Once you have seen this you won't be able to forget it! From the man who gave you the Alien in Alien comes this oversize 12" x 14 1/2" softcover paperback in brilliant, bizarre full color of all his art. State you are over 18! #21365/\$17.95



THE RAINBOW GOBLINS The year's most extravagant and spectacular children's book. An enchanting tale illustrated with breathtaking art about seven color eating goblins who want the rainbow! A 12" x 19 1/2" softcover in brilliant breathing color! #21399/\$9.95

3 SUPER 8 MOVIES WITH SOUND IN FULL COLOR!



CLOSE ENCOUNTERS The movie that started it all. Science fiction at its best about the epochal visit of aliens to Earth. We are not alone! All the action and adventure plus the fantastic music from the original. 18 minutes, 400 foot super 8 in a superb color & sound film! #22125/\$54.95



WIZARD OF OZ America's favorite all time fantasy film in which Dorothy gets whirled away from Kansas and over the rainbow! All the madcap adventures and all the great production numbers & songs are here. 18 minutes, 370 foot super 8 in a superb color & sound film! #22127/\$54.95



LOGAN'S RUN Thrilling science fiction fantasy of the 23rd century where you are over-the-hill and dead on your 30th birthday! Farnah Fawcett Majors and Michael York seek to escape this dazzling world in this 18 minute, 370 foot super 8 in a superb color & sound film! #22126/\$54.95

DOCTOR WHO PAPERBACKS

4 BOOKS FOR \$5.98 - 6 BOOKS FOR \$8.95



REVENGE OF THE CYBERMAN Doctor Who is caught in the middle of an interstellar battle between the dreadul Cybermen and the horible Vogans with the planet Vogas as its prize! Can the Vogans hang on to their home? Will Who help? #21376/\$1.75



THE LOCH NESS MONSTER You, Who, Doctor, more than likely have seen the Loch Ness monster! It is Stark a son, a monster child of the defeated and exiled Zygons. Dr Who must confront them and stop them in their plan to take over all of the Earth! #21379/\$1.75



DAY OF THE DALEKS The biomechanical Daleks attack at Dr Who's 20th anniversary and T.V. This hit T.V. series from England's BBC, takes the lead in science fiction adventure. See why it has been running on British T.V. for 15 years now! This is the first adventure of the Dr. Who series! #21358/\$1.75



DOOMSDAY WEAPON Doctor Who faces the ultimate weapon, the weapon that will destroy all Earth in one blow. A weapon that can rip the fabric of the universe to shreds. A weapon that will warp space and time. When the Doctor is on the scene, the second installment of this fabulous adventure series! #21359/\$1.75



DINOSAUR INVASION 350 Million years ago the dinosaurs ruled the Earth. No one expected them to return, but Dr Who lands in a London filled with "teen tykes" and finds the lost world! Dr Who must stop a bizarre plot to reverse time as a mad scientist tries to establish a golden age by resurrecting man-kind! #21359/\$1.75



GENESIS OF THE DALEKS The Time Lords send Doctor Who to Skaro, the planet on which the Daleks evolved, and to a time before the Daleks came to be. Can he prevent the birth of these cold-blooded monsters? The Daleks are out to ravage the Earth and the universe. Doctor Who is an all-cliffhanger! #21378/\$1.75

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

MONSTER SHIRTS! NOW YOU CAN "WEAR" A WARREN COVER!

TOP QUALITY! THOSE WORDS DESCRIBE THESE FINE SHIRTS. THE FULL COLOR SCENES ARE NOT DECALS, WHICH FADE OR PEEL. BUT ARE EVOED INTO DURABLE POLYESTER & COTTON. THEY ALL CARRY THE FAMOUS WEAR-OATED WARRANTY. THIS MEANS TOTAL WASHABILITY & LONG LIFE!



49723-5, size 10-boy's small, short sleeve \$6.50
49723-6M, size 11-boy's medium, short sleeve \$7.00
49723-L, size 12-boy's large, short sleeve \$7.50
49723-XL, size 13-boy's extra large, short sleeve \$8.00
49723-1, size 14-boy's small, long sleeve \$7.00
49723-2, size 15-boy's medium, long sleeve \$7.50
49723-3, size 16-boy's large, long sleeve \$7.50
49723-4, size 17-boy's extra large, long sleeve \$7.50
49723-5, size 18-boy's small, long sleeve \$7.50
49723-6, size 19-boy's medium, long sleeve \$7.50
49723-7, size 20-boy's large, long sleeve \$7.50
49723-8, size 21-boy's extra large, long sleeve \$7.50
49723-9, size 22-boy's extra extra large, long sleeve \$7.50
49723-10, size 23-boy's triple extra large, long sleeve \$7.50

49724-1, size 10-boy's large, short sleeve \$6.50
49724-2, size 11-boy's small, long sleeve \$7.00
49724-3, size 12-boy's medium, long sleeve \$7.50
49724-4, size 13-boy's large, long sleeve \$7.50
49724-5, size 14-boy's medium, long sleeve \$8.00
49724-6, size 15-boy's small, long sleeve \$7.50
49724-7, size 16-boy's medium, long sleeve \$7.50
49724-8, size 17-boy's large, long sleeve \$7.50
49724-9, size 18-boy's extra large, long sleeve \$7.50
49724-10, size 19-boy's extra extra large, long sleeve \$7.50
49724-11, size 20-boy's triple extra large, long sleeve \$7.50

49725-5, size 10-boy's small, short sleeve \$6.50
49725-6, size 11-boy's medium, short sleeve \$7.00
49725-7, size 12-boy's large, short sleeve \$7.50
49725-8, size 13-boy's extra large, short sleeve \$7.50
49725-9, size 14-boy's small, long sleeve \$7.00
49725-10, size 15-boy's medium, long sleeve \$7.50
49725-11, size 16-boy's large, long sleeve \$7.50
49725-12, size 17-boy's extra large, long sleeve \$7.50
49725-13, size 18-boy's extra extra large, long sleeve \$7.50
49725-14, size 19-boy's triple extra large, long sleeve \$7.50

49726-5, size 10-boy's small, short sleeve \$6.50
49726-6, size 11-boy's medium, short sleeve \$7.00
49726-7, size 12-boy's large, short sleeve \$7.50
49726-8, size 13-boy's extra large, short sleeve \$7.50
49726-9, size 14-boy's small, long sleeve \$7.00
49726-10, size 15-boy's medium, long sleeve \$7.50
49726-11, size 16-boy's large, short sleeve \$7.50
49726-12, size 17-boy's extra large, long sleeve \$7.50
49726-13, size 18-boy's extra extra large, long sleeve \$7.50
49726-14, size 19-boy's triple extra large, long sleeve \$7.50

To order any of these items, please see last page of this magazine for
convenient RUSH ORDER FORM.

49727-5, size 10-boy's small, short sleeve \$6.50
49727-6, size 11-boy's medium, short sleeve \$7.00
49727-7, size 12-boy's large, short sleeve \$7.50
49727-8, size 13-boy's extra large, short sleeve \$7.50
49727-9, size 14-boy's small, long sleeve \$7.00
49727-10, size 15-boy's medium, long sleeve \$7.50
49727-11, size 16-boy's large, short sleeve \$7.50
49727-12, size 17-boy's extra large, long sleeve \$7.50
49727-13, size 18-boy's extra extra large, long sleeve \$7.50
49727-14, size 19-boy's triple extra large, long sleeve \$7.50

49728-5, size 10-boy's small, short sleeve \$6.50
49728-6, size 11-boy's medium, short sleeve \$7.00
49728-7, size 12-boy's large, short sleeve \$7.50
49728-8, size 13-boy's extra large, short sleeve \$7.50
49728-9, size 14-boy's small, long sleeve \$7.00
49728-10, size 15-boy's medium, long sleeve \$7.50
49728-11, size 16-boy's large, short sleeve \$7.50
49728-12, size 17-boy's extra large, long sleeve \$7.50
49728-13, size 18-boy's extra extra large, long sleeve \$7.50
49728-14, size 19-boy's triple extra large, long sleeve \$7.50

49729-5, size 10-boy's small, short sleeve \$6.50
49729-6, size 11-boy's medium, short sleeve \$7.00
49729-7, size 12-boy's large, short sleeve \$7.50
49729-8, size 13-boy's extra large, short sleeve \$7.50
49729-9, size 14-boy's small, long sleeve \$7.00
49729-10, size 15-boy's medium, long sleeve \$7.50
49729-11, size 16-boy's large, short sleeve \$7.50
49729-12, size 17-boy's extra large, long sleeve \$7.50
49729-13, size 18-boy's extra extra large, long sleeve \$7.50
49729-14, size 19-boy's triple extra large, long sleeve \$7.50

IRON-ONS



SUPERMAN MOVIE #26141/\$1.00

Two spectacular iron-ons. One with the Superman logo, Christopher Reeve, a ringed planet and the giant red sun of Krypton looming ominously in the background! The other is a big, spectacular glitter iron-on of the famous Superman "S" symbol in red and yellow!



SUPERMAN SYMBOL #26142/\$1.00

SUPERMAN

UP, UP and AWAY with SOME of SUPERMAN'S FAVORITE THINGS!



SUPER-
FLY-
AWAY
ACTION
FIGURE Is it
a bird? Is it
a plane? Up
there's the
sky! YES!
It's the
Superman Fly-away
figure! 12½" tall and
fully poseable action
figure with cloth costume.
Come with fly
away mechanism! Pull
the ring and he flies
up! #26170/\$14.98



SUPERMAN COMIC PAPER-
BACK 8 memorable adventures,
including the complete story of
his life & more! #213665/\$1.25



SUPERMAN SEARCH-A-WORD
PUZZLE 31 super exciting
puzzles! You don't need X-ray
vision for this! #213656/\$1.25

SUPERMAN ACTION FIGURES

SUPERMAN #26166/\$14.98



From Superman, The Movie, here they are, the two biggest heroes and the two worst villains in the galaxy! Superman and his father Jor-El, Krypton's greatest criminal—General Zod and Earth's greatest criminal mastermind—Lex Luthor! All are fully articulated with moveable arms, legs and head and all come with authentic cloth costumes that are tailored for snug fit in bright colors! All are 12½" tall action figures!



GENERAL ZOD #26167/\$14.98 LEX LUTHOR #26168/\$14.98 JOR-EL #26169/\$14.98

To order any of these items, please see last page of this magazine for
convenient RUSH ORDER FORM.

STORMTROOPER ACTION FIGURE

STORMTROOPER ACTION FIGURE The Empire's enforcers and spreaders of terror throughout the galaxy. Each deadly trooper is enormous at 12" tall, wears his detailed black & white space suit, has fully articulated arms and legs for action poses and carries a laser rifle! #26105/\$13.50



R2-D2 ACTION FIGURE



R2-D2 ACTION FIGURE R2-D2 is a gigantic 7 1/2" tall! His wheels on wheels in his legs & chrome plated dome make a clicking sound as it turns and a secret panel holds top secret plans of the Empire Death Star! #26120/\$12.95

DARTH VADER ACTION FIGURE

DARTH VADER ACTION FIGURE Darth Vader is an enormous 15" tall! Darth carries his own light saber, has fully articulated arms & legs for action packed posing and authentic detailed armor and removable cape for hours of action packed fun! #26118/\$13.75



STAR WARS GIANT NEW ACTION FIGURES!



CHEWBACCA ACTION FIGURE

CHEWBACCA ACTION FIGURE This hairy giant from the planet of Hoth, Han Solo's faithful alien carries a crossbow and a laser rifle. Chewie is fully articulated so that his arms & legs move for hours of action packed fun! #25117/\$13.75

C-3PO ACTION FIGURE



C-3PO ACTION FIGURE A bright metallic golden color, C-3PO stands 12" tall! C-3PO has articulated legs and arms that can be moved for lots of action poses as the dynamic droid tries his best to help the corrupt galactic Empire! #26119/\$13.75

JAWA ACTION FIGURE

JAWA ACTION FIGURE The newest Star Wars is the Jawa, that little known and mysterious race of people who inhabit the empty reaches of the Tatooine desert. Jawa is 6 1/2" tall, is fully articulated, comes with his legendary cloth hood and his deadly laser rifle! #26142/\$12.95



HAN SOLO ACTION FIGURE



HAN SOLO ACTION FIGURE That practical adventurer with a heart of gold is 12" tall in this variation. He has a fully detailed cloth uniform, laser rifle, Rebel Alliance Honor Medal worn on his neck and moveable arms, legs and neck just like all the other Star Wars characters. He's ready for action! #26121/\$13.75



LUKE SKYWALKER ACTION FIGURE

LUKE SKYWALKER ACTION FIGURE Luke is 11 1/4" tall and comes with the costume he wore in Return of the Jedi, Tatooine and the Imperial Warzone. He comes with a laser rifle, grapping hook and a utility belt for holding the Hook. Luke has a fully articulated arms and legs for action posing, fighting and adventures! #26118/\$13.75

STAR WARS POWER PACKED BOOKS!



STAR WARS ALBUM Difficult 8" x 11" paperback with 76 pages \$14.95 color and over 100 black & white photos! #21292/\$5.95



STAR WARS STORY BOOK Livid color pictures illustrate the epic movie! 64 pages in an 8" x 11" hardcover! #21322/\$4.95



STAR WARS POP-UP BOOK Full color illustrations plus pop-up to bring the movie to life! 64" x 11" softcover! #21323/\$3.95



STAR WARS PUNCH-OUT AND MAKE-IT BOOK Assemble three 3D paper models with no cutting or pasting! #21324/\$3.95

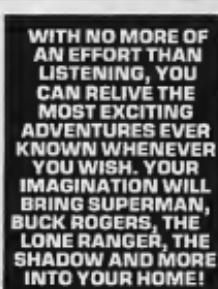
FANTASTICAL LP RECORD ALBUMS!



Remember the 1960's and HIGH CAMP in Super Heros? Well, we've managed to get a special limited supply of this rare comedy record, a Kack-Super-Hero Suite, suited for the strictly straight-jacket set! Lots (and lots & lots) of perking species of lunatic laughter. \$23.27 COMIC BOOK HEROES 55-98



Now for the first time you can be thrilled by the exploits of Gulliver. Imagine the famous monster pitted against the "Amphibian" in a battle to the death in the mysterious Bermuda Triangle! Then he saves the world from an "Alien Invasion". Order now! #238B/52



John Carradine, whose deep, chilling voice has made him a legend in horror films, now narrates the macabre master of horror on the written page, Edgar Allan Poe. With an operatic background, be prepared for an eerie evening of fear. *Conquer Moon*, The Raven, others. **PDE WITH PRICE** 2382/14 99



Two 1940 radio programs. The Oyster Diving episode, and the Black Jacked Episode wherein Little Anne, and Sandy, and Good of Ovations was set against the death-dealing evil crooks! And the had the first of all AMF-ns bands, good believe it. Order #
Get LITTLE ORPHAN ANNE #2327-78-95



The Celebrated Case of the Firebag Murders. William S. Holtfoot, who boasts: "That's the end of Tracy, boys! We won't hear of him again!" Ha! Even YOU should have better than that, Holtfoot, you scoundrel! Actual authentic old-time radio broadcast! Collectors, get DICK TRACY (2282/18-25).



VOLUME ONE of two, Jack Benny comes out of his vault to help you re-live (or maybe live for the first time) THE SHADOW, THE LONE RANGER, MIA PERKINS, and famous FRED ALLEN bits. A musty acoustic treat for old radio buffs! Order GREAT MOMENTS IN RADIO VOL. I #2389/53 \$1.50



VOLUME TWO of his Original broadcasts of GANGSTERS, TERRY AND THE PIRATES, BING CROSBY, and on the spot coverage of the Dempsey-Tunney fight. *plus more!* A fine entertainment package. Don't miss these radio classics. **GREAT MOMENTS IN RADIO VOL. 2** #2340-33-98



MANDRAKE THE MAGICIAN. This is an original radio broadcast. You are there...in the middle of all the action! The flesh men & metal men. Explosions! Flame-throwers! Each exciting sound can be heard. The suspense! The thrill! Two incredible adventures—\$2.25 each. 95



Two full radio adventures from 1948! Cap relieves jewels of the Queen of Sheba and his Secret Squadron fights a lost-land of cavemen and prehistoric monsters! The old breakfast drink commercials alone are worth the price of the record. Old classic radio at best. CAPTAIN MIDNIGHT #2281-26-95



Superman's complete origin story, from old Krypton all the way to the Dolly Planet building. Hear him go whoosh through the suspended nostalgic air, and help the War Effort by fighting the vice and evil railroad saboteur. Good old radio chills, that's a blunder. **SUPERMAN** 62328/56 92



Futuristic Nostalgia, think Buck Rogers and his gal, Wilma Dearing in the 25th Century, as they fight Black Bart, the arch-villain from Mars, and monkey around with a super-scientific "Euro-Cosmic-Relativity" team that space ships didn't happen in the 20th Century. ELLUS 8003633-0220/55-1



THE MALTESE FALCON was a good satire that brought death to thousands, riches to Casablanca Humphrey Bogart stars in another Hammett yarn, "Love's Lovely Counterfeif." Two other radio adaptations from the 1940's.



It's new! It's exciting! Now for your very own, you can hear 3 never-before-heard planes of the most dynamic hero on TV! Steve Austin battles evil and terror as no mortal can. His strength has surprises left of any man! 4 action packed stories in all. THE SIX MILLION DOLLAR MAN



"Who knows what evil lurks in the hearts of men?" Better believe that Leonard (THE SHADOW) Cranston does, as he takes on a whole covey of evil wizards in the radio adventure, "The Eyes of Faul!" A masterpiece of midstage 1940s gothic mystery.



Set back and relax to sounds of the howling wind, rattling chains, scraping fingernails on the insides of coffins, maniacal laughter, and all the other ghoulishly sweet sounds of a haunted house! Great fun for parties. Frighten your friends. A Halloween delight! #244

1980 FRANK FRAZETTA CALENDAR

1980 FRANK FRAZETTA CALENDAR The incredible Frazetta strikes again in his calendar! 13 images in prints and a distinctive cover! Everything is in full color on glossy stock in a 12 1/2" x 12" format! A terrific gift for your favorite Frazetta friend or for yourself! All lovers of fantasy art will find this Frazetta calendar perfect for 1980! #2818/\$34.95

FRAZETTA
CALENDAR-1980

DELUXE LATEX RUBBER WHOLE HEAD MASKS



OLD VAMPIRE! Pale flesh with silver strands of hair. Blood flows over teeth! #2561/\$23.95



SAROTH THE COBRA Fangs ready, the olive colored, hooded reptile waits. #2566/\$23.95



MUMMY 5000 B.C. Fleaky shards and bits of rag seem to be falling off! #2565/\$23.95

HANDS & FEET THAT CAN'T BE BEAT



WEREWOLF HANDS (1 PAIR)
#2535/\$23.95



GORILLA HANDS (1 PAIR)
#2560/\$27.95



GORILLA FEET (1 PAIR)
#2561/\$27.95

AVAILABLE ONLY IN THE U.S. AND CANADA.



GHOUL THETA Retired corpse with hand painted flesh & capsized brain! #2560A/\$23.95



GREY TIMBERWOLF Sleek beast with real smoke grey hair and menacing snarl! #2599/\$42.75



BESON From the depths of gothic horror a hairy, bared devil waits! #2598/542.75



YETI Hairy things shrouded by wind blown brown and white "real" hair manel! #2562/\$42.75



BLOODY WEREWOLF Snarling blood encrusted teeth, bristling hair and fangs! #2563/\$42.75



DRACULA Pale, frightening features, real graying hair and menacing fangs. #2585/\$33.95



KING KONG Massive bared and black fur flying, the king is on the rampage! #2565/\$33.95



ERIK Face horribly scarred and abounding with festering sores! Lots of real hair! #2547/\$33.95



OUIJI SIMODO Long nasty "real" hair covers the disfigured head at the back/neck! #2560/\$33.95



WHITE TIMBERWOLF Snarling terror face "real" snowy fur and white fangs. #2569/\$42.75

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

BACK ISSUES OF FAMOUS MONSTERS



1965 YRBK \$5.50



1966 YRBK \$6.00



1968 YRBK \$6.00



1969 YRBK \$6.00



1970 YRBK \$7.00



1971 YRBK \$5.50



FM #33 \$10.00



FM #34 \$9.75



\$6.75



\$6.25



\$6.25



\$5.75



\$6.75



\$5.75



\$5.75



\$5.50



\$5.50



\$5.50



\$5.25



\$5.25



\$5.25



\$5.25



\$5.25



\$5.25



\$5.25



\$5.25



\$5.25



\$5.00



\$5.00



\$5.00



\$5.00



\$5.25



\$5.00



\$5.00



\$5.00



\$5.00



\$4.75



\$4.75



\$4.75



\$4.75



\$4.75



\$5.75



\$4.75



\$4.50



\$5.00



\$4.00



\$4.50



\$5.00

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

FM #90
\$4.00FM #93
\$4.00FM #94
\$4.00FM #95
\$22.50FM #96
\$4.00FM #97
\$4.00FM #98
\$4.00FM #99
\$4.00FM #100
\$5.00FM #101
\$4.00FM #102
\$4.00FM #103
\$3.75FM #104
\$3.75FM #105
\$3.75FM #106
\$3.75FM #107
\$3.75FM #108
\$3.75FM #109
\$3.75FM #110
\$4.00FM #111
\$3.75FM #112
\$3.75FM #113
\$3.75FM #114
\$3.25FM #115
\$2.75FM #116
\$2.75FM #117
\$2.75FM #118
\$2.75FM #119
\$2.75FM #120
\$2.75FM #121
\$2.75FM #122
\$2.75FM #123
\$2.75FM #124
\$2.75FM #125
\$2.50FM #126
\$2.75FM #127
\$2.00FM #128
\$2.00FM #129
\$2.00FM #130
\$2.00FM #131
\$2.00FM #132
\$2.00FM #133
\$2.00FM #134
\$2.00FM #135
\$2.00FM #136
\$2.00FM #137
\$2.00FM #138
\$2.00FM #139
\$2.00FM #140
\$2.00FM #141
\$2.00FM #142
\$2.00FM #143
\$2.00FM #144
\$2.00FM #145
\$2.00FM #146
\$2.00FM #147
\$2.00

To order any of these items, please see last page of this magazine for
convenient RUSH ORDER FORM.

MORE
BACK
ISSUES
TURN
PAGE

FAMOUS MONSTERS BACK ISSUES



FM #150

\$2.50



FM #151

\$2.50



FM #152

\$2.50



FM #153

\$2.50



FM #154

\$2.50



FM #155

\$2.50



FM #156

\$2.75



FM #157

\$2.50



FM #158

\$2.50



FM #159

\$2.00



FM #160

\$2.00

**EVERY ISSUE
PACKS THEM
IN. YOU WON'T
BE ABLE TO BUY
JUST ONE OF
THESE EXCIT-
ING, INFOR-
MATIVE, PHOTO
PACKED ISSUES
OF FAMOUS MONSTERS! ORDER YOURS!**

FM #161

\$2.25



FM #160

\$2.00

RARE BACK ISSUES



FAMOUS MONSTERS #163: Monstar issue of the year! Flash Gordon & other Sci-Fi "Phantom of the Open." Plus Much more! Incredibly more! \$15.00



FAMOUS MONSTERS 20th ANNIVERSARY IS-SUE Super 128 page deluxe birthday edition with center foldout and more! \$12.50



CREEPY TEARROB 1972 "Bride of Frankenstein," with Boris Karloff & E. Christopher Price. And lots more! \$12.50



FAMOUS MONSTERS #166: 1972 "Dr. Frankenstein," with Boris Karloff & E. Christopher Price. And lots more! \$12.50

THRILLING ACTION PACKED GANGSTER MOVIE CLASSICS!

HOW TO SUCCEED AS A GANGSTER



Two of America's greatest actors team up to bring you the companion of tips on "How To Succeed As A Gangster." Everything you ever wanted to know and more — superb acting, dramatic action and a touch of comedy. Bogart and Cagney together in one of the best movies! Terrible film in Regular \$6. Super \$8. reg. #2202175-10.95 only!

A MAN CALLED BOGART



A man called Bogart. Who was this mysterious and charismatic actor? He is seen here in his most famous roles through a dozen gangster films usually playing the hard boiled tough guy and only rarely the soft hearted good guy. This is a superb all Bogart festsie shot in superb black & white in super & reg. \$8. #2202175-10.95

DILLINGER



This is the story of the merciless killer who became public enemy #1. One of Hollywood's classic age classics comes alive in all its horror, reclusion and gore! Experience the big bad life of a bank robber in far the big baddest and scariest style of a top-notch gangster! In regular & super! #2202075-10.95

AL CAPONE



Red Skelton portrays master criminal Al Capone! The United States explodes as the underworld goes on trial for many murders, massive graft, violence and criminal enlightenment which opens the way for a power play by the most vicious mobsters of them all — Al Capone! A spectacular B&W movie in Reg/Super \$8. #2202075-10.95

DETECTIVE STORY



Starling the one and only Kirk Douglas as the man uniquely accused! Who is he? What does he do? What is his problem and why does she do so much screaming? Will Kirk fall in love with her? Will the man try to expose the clandestine handi of the police and solve the murder? Super & extra! #2202025-10.95

PUBLIC ENEMY



James Cagney is the #1 public enemy in America and Jean Harlowe... well you can't have one without the other! This is the all time crime classic from Hollywood's golden age of gangsters! It's filled with the danger, the violence, the romance of that lawless era in B&W. Regular & super! #2202025-10.95

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

SCI-FI FULL COLOR POSTERS



THE ALLIGATOR Big 20"x28" full color poster of a slimy, coiled alligator getting a case of the munchies! #29017/\$3.00



THE GOLDEN AMAZON Boris Vallejo strikes again in this 20"x28" full color poster of a barbarian queen! #29018/\$3.00



THE SCARLET DEMON Boris Vallejo again in this 20"x28" full color poster of a demon from the depths of hell!! #29019/\$3.00

POSTERS FROM BEYOND SPACE, POSTERS FROM BEYOND TIME, POSTERS FROM BEYOND MAN'S IMAGINATION!



GREEN BRAIN A hideous intelligence unleashes its armies on an unsuspecting Earth! 22"x35"! All in full color! #29003/\$2.50



STAR SQUAD Alien beings blast off for the ultimate armageddon among the far stars! 22"x35"! All in full color! #29008/\$2.50



WOLF-MAN A carnage encrusted poster of the wolf-man in a big 20"x28" format in grisly full color! A horror must! #29020/\$3.00



CHILDREN OF TOMORROW Old What glorious mysteries swell our children's progeny! 22"x35"! All in full color! #29009/\$2.50



BATTLE OF THE GALAXIES Space battles erupt as defending craft are blasted into smithereens by voracious aliens of the rim! Big 22"x35"! All in full color! #29004/\$2.50



THOSE WHO WATCH An enormous alien craft hovers男tlessly above a multi-peaked & lovely world, a sun rises in a sapphire sky! Big 22"x35"! All in full color! #29001/\$2.50



EARTH ENSLAVED The Earth is enslaved by a motifs of golden pentagonal! An enslavement which brings our childhood to an end! Big 22"x35"! All in full color! #29002/\$2.50



PLANET OF THE BLIND Blasting off from the stellar central aerospace, ships climb a fiery column of star reaching Samal! Big 22"x35"! All in full color! #29004/\$2.50



JEWEL OF JAHREN A diamond yellow sun set in an emerald sky is eclipsed by a spaceship of unknown origin and purpose! Death? Big 22"x35"! All in full color! #29006/\$2.50



ELECTRIC LIGHT ORCHESTRA The fabulous Electric Light Orchestra in a 24"x19" full color poster of E.L.O. in their flying saucer space station! #29027/\$2.50

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

**STAR WARS
FLYING
MODEL
ROCKETRY**



STAR WARS FLYING MODEL ROCKETRY KIT Blast off in hot pursuit of Darth Vader in a half hour of receiving this incredible kit! Battery separate. Ages 12 and up. #24201/\$12.95

STAR WARS MODELS

DARTH VADER COSTUME & MASK



DARTH VADER COSTUME & MASK Wear the hood, cape and mask of the insidious Sith Lord. Made of long-lasting vinyl, one size can fit a child of any age. The last of the Jedi Knights. Buy #26048/\$4.95

**R2-D2
MODEL KIT**
Easy-to-build.



R2-D2 MODEL KIT When he is constructed, R2-D2 stands 6' high with a removable head and legs. Action figure. #24197/\$4.95

**DARTH VADER'S
TIE FIGHTER MODEL
KIT** Easy-to-build.



LORD DARTH VADER'S TIE FIGHTER MODEL KIT A highly detailed model kit of Darth Vader's own ship. When assembled the craft is 6½" long with a 7½ wing-span ready to defend the Dark Star from Rebel Forces. #24206/\$4.95

**C-3PO
MODEL KIT**
Easy-to-build.



C-3PO MODEL KIT The golden 'droid stands a full 10' tall when built. Ready to stand at the controls. He's made of wood. #24198/\$4.95

**X-WING FIGHTER
MODEL KIT**
Easy-to-build.



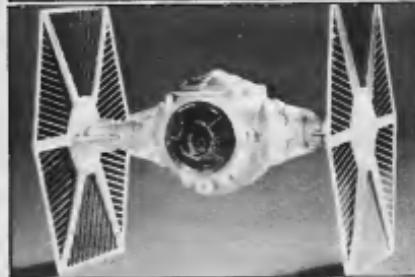
LUKE SKYWALKER'S X-WING FIGHTER MODEL KIT Sleek & savage! Here is the rebel ship which Luke piloted when he tackled Death Star. He's from his mouse to rear. 10" wingspan. This X-Wings more than hold to combat ready. #24199/\$4.95

LUKE SKYWALKER'S EXCITING LANDSPEEDER VEHICLE Comes assembled. 9½ long, 3 high.



LUKE SKYWALKER'S EXCITING LANDSPEEDER VEHICLE An authentic replica of Luke's desert speeder. The hood opens for access to the engine and a shift lever releases the spring loaded wheels which simulates floating ride. Passenger compartment can carry Action Figures. Fantastic! #24167/\$7.50

TIE FIGHTER SPACE CRAFT
Comes assembled. 14 long, 12 high, 3 wide.



TIE FIGHTER SPACECRAFT Used by Darth Vader. The cockpit opens to allow an Action Figure to be seated. Solar panels may be ejected simulating battle damage and for defense the fighter has a laser light end emits a whining laser sound you control! #24166/\$13.95



**X-WING FIGHTER
9 long x 9 wide.
Already fully
assembled.**

X-WING FIGHTER Push down R2-D2's head, permanent navigator, and the wings open to combat position. The rear button engages the laser beam source. The cockpit canopy raises to open position so a Star Wars Action Figure might be seated in the fighter. A perfect spacecraft for destroying Death Star or for a battle with Darth Vader's deadly Tie Fighter. Buy Amazing! #24185/\$15.95

To order any of these items, please see last page of this magazine for
convenient RUSH ORDER FORM.



STAR WARS ADVENTURE PAPERBACK

HAN SOLO AT STAR'S END: Inter-galactic intrigue! Han Solo was a smuggler captain, a smuggler and a swashbuckling law breaker when it suited him! He and his Wookiee pal Chewbacca are caught in a deadly web of intrigue by powerful and ruthless beings bent on their destruction. Solo and Chewie would find the answers at Star's End. #21280/\$1.95



FANTASTIC TELEVISION

A pictorial history of science fiction on TV.

FANTASTIC TELEVISION: A pictorial history of science fiction humor and fantasy on the home TV screen. This 102 page volume contains non-fiction on 130 television shows. It illustrates what you wanted line art scenes of TV's futuristic factories, gizmos, alien invasion factories, gizmos, alien invasions, etc. American and British shows, kid's programs & made for TV movies. 8½" x 11", softcover. Order yours today! #23401/\$6.95

ILLUSTRATED SCIENCE FICTION PAPERBACKS

THE ILLUSTRATED DUNE



THE ILLUSTRATED DUNE
The first book of Frank Herbert's award winning trilogy, lavishly illustrated in full color and black and white by John Schoenherr. Giant-sized 6"x9" spectacular paperback sci-fi edition. #21346/\$7.95



EMPIRE The first all-color visual science fiction novel published in America. 112 pages of star-faring adventure. Written by Samuel Delaney, Illustrated by Howard Chaykin. Giant 9" x 12" paperback format. #21347/\$9.95



BLOODSTAR

Richard Corben
Illustrates Bloodstar

RICHARD CORBEN ILLUSTRATES BLOODSTAR

Cover to cover Corben in juicy blacks and whites illustrates Robert Howard's epic novel of the end of the world and BEYOND! Follow the epic adventures of Bloodstar the Elder and the perils and triumph of the AElair people as they struggle to repopulate the world! #21407/\$8.95



BARLOWE'S GUIDE TO EXTRA- TERRESTRIALS



Great artwork from Science Fiction Universe

BARLOWE'S GUIDE

Barlowe is the John James Audubon of extraterrestrials. 114 pages of full color paintings of a galaxy full of aliens as described by some of the best S.F. writers in their books plus a 30 page supplement of pencil sketches in a 10" x 7" soft cover classic! #21391/\$7.95

NEW NEW NEW STAR TREK NOVEL AND URSHURAK

STAR TREK

THE MOTION PICTURE



URSHURAK



STAR TREK NOVEL
Novel of Star Trek, the motion picture! A monstrous force is loose in the galaxy & the crew of the Enterprise leave retirement, to fight this menace! #21406/\$2.50

URSHURAK The epic new fantasy created and illustrated by the Brothers Hildebrandt! 16 full color paintings, 54 B & W illustrations in this 448 page 5½" x 8½" soft-cover! #21405/\$8.95

IT'S CLASSIC!

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

GRAVEYARD EXAMINER

CREATURE FEATURES

#74



FINAL

DEAD-LETTER EDITION

EDITOR, JEFF ROVIN

KLAATU TATTOO

You need about monster and sci-fi trading cards in GE #73—which, we're pleased to announce, will soon be available in complete collector's item sets from FAMOUS MONSTERS. You'll be able to order entire series of official STAR WARS, STAR TREK, MOONRAKER, SUPERMAN, KING KONG, and other cards. Watch for the ad in our pages! However, if you're the sort who haunts the local candy store, you'll find that more than cards are being wrapped with bubble gum these days. The Dennis Company is now offering Galaxy Wars Tattoos. You'll find three of them in each package—along with the gum, natch. And while you may not net Klaatu emerge from the spaceship from THE DAY THE EARTH STOOD STILL, there are 120 different tattoos in all, featuring the characters of the Star Patrol as well as their foes, spaceships, weapons, and robots. We've reproduced the three varieties of package in which the tattoos are sold: if you want to see the tattoos themselves, pick up a package!



MONSTER FILE

IT! THE TERROR FROM BEYOND SPACE

For those of you who had the scare-of-your-life with ALIEN—please note that the weird, bulbous creation of artist H.G. Giger was not the first stepway to menace a crew of spacepeople. Back in 1958, a seven foot tall, wormy looking brute known as IT! THE TERROR FROM BEYOND SPACE spent the bulk of its life terrorizing the members of a space exploration team.

The astronauts' problems began as they prepared to leave the surface of Mars. The monster stuck into the hatch just before it closed, then went about drinking the blood of the humans and soiling their bodies with-freeze-dried. The astronauts tracked the monster up and down dark corridors until everyone, the alien included, ended up in the spaceship's control room. Daringly protective suits, the humans opened the door and the creature was sucked into the vacuum of space. Sound familiar?

The Martian was played by the late Ray Corrigan, in a cast which also featured Marshall Thompson and Steven Smith.



CONTEST!

Create an Assignment! How? Simple. Select the name of a monster, or a type of monster, and use the letters which spell the name to create a sentence which describes the monster. Examples: we've taken WOLF-MAN and VAMPIRE and come up with:

Weird	Victims
Dwairy	Are
Lynanthropic	Marty
Floods	Pers
Making	Insect
Animal	Red-blooded
Noises	Ethermatics

Use your imagination; enter as often as you wish! The ten best entries will be published in FM #165.

What was news in March of 1962, when FM #16 published the fourth edition of the GRAVEYARD EXAMINER?

“FM’s readers voted on their favorite horror films of all-time. And the winners were: 1. HORROR OF DRACULA, 2. PHANTOM OF THE OPERA, 3. DRACULA, 4. THIS ISLAND EARTH, 5. FRANKENSTEIN, 6. FRANKENSTEIN MEETS THE WOLFMAN, 7. BRIDE OF FRANKENSTEIN, 8. HOUSE OF USHER, 9. THE THING, 10. WAR OF THE WORLDS. Compare this to the list of AARHSCAR winners in GE #73! What a difference seventeen years makes!

“SCREAMS FROM MONSTER CLUB MEMBERS had the following announcements: Bruce Strobl was looking for “fans who go for these wild male-high insect films”; Gene Herenstein was looking for “fans who share my interest in Edgar Rice Burroughs”; James Brady was calling for readers “interested in helping me form a Lon Chaney Jr. Fan Club”; and Richard Noble informed the world that he is “currently writing a monster novel called MONSTERS ON THE LOOSE!”

“CLUBS FOR MONSTERS listed the following new organizations: ROYAL ORDER OF FAMOUS MONSTERS, FAMOUS MONSTERS LIMITED, THE WEREWOLVES CLUB, and HORROR INCORPORATED.

THE PRINTED WEIRD

ATTENTION HOLLYWOOD: If any producer is looking for an intelligent, unpredictable shocker to bring to the screen, the GE recommends author Robert P. Wilson's new novel THE TWO FACES OF TOMORROW. Though vaguely reminiscent of COLOSSUS: THE FORGOTTEN PROJECT (a novel and 1970 cult film from Universal), this tale of a mysterious space computer has far more depth and intricacy. The publisher is Del Rey Books.

An artist-writer for our magazine CHEEP! has just had his first book published. The creative chap in question is Dennis Jones, and the book is AMBERSTAR: AN ILLUSTRATED COSMIC ODYSSEY. Warner Books will publish this volume in the Spring of 1980. FM's Pick-of-the-Year: Del Rey's reissue of Robert Penn's bizarre novel THE WELL OF THE UNDEAD is set to be released. Written in 1946, it concerns the adventures of four Americans in his mythical battle against the empire of the Valkyries. Great fantasy fiction!

CROSSWEIRD PUZZLE



Across

- | | |
|--|---|
| L. <u>One's first feature</u> | Down |
| 1. <u>Deadly snake</u> | 1. We played THE PHANTOM OF THE OPERA (initials) |
| 2. <u>One of THREE</u> | 2. Upper's mob |
| 3. <u>Richard Kiel's careerism</u> | 3. Disney and Keegan |
| 4. <u>Sophia to Wong</u> | 4. FIRST SPACESHIP ... HERBIS |
| 5. <u>Assumption of Beatles' Aliens (abb)</u> | 5. We played TOM THUMB (initials) |
| 6. <u>Bobby's a one</u> | 6. Roger after the fall |
| 7. <u>Mt. Sverig</u> | 7. He fought the Arson Devils |
| 8. <u>UGGAM's</u> _____ | 8. He fought Tom in THE THREE OF BAGGADAN |
| 9. <u>Ma, Munchie</u> | 9. Popular humor flick of '78 |
| 10. <u>Carl</u> | 10. Yorgo's talk |
| 11. <u>Box of CLOSE ENCOUNTERS</u> | 11. Japan's phenomenon |
| 12. <u>Boat's first names</u> | 12. Summer vacation's sign |
| 13. <u>Goddlike to Wong</u> | 13. Red Fang (abb) |
| 14. <u>The moon Woorba Alpha visited off</u> <u>it</u> <u>of them</u> | 17. top estimator (initials) |
| 15. <u>Glazier's rule</u> | 21. City in which BEAST FROM 25,000
FATHOMS is set |
| 16. <u>Young The Mighty (abb)</u> | 23. Bond film production company |
| 17. <u>RHINE</u> _____ FRANKENSTEIN | 25. Whizsy Joe Young to All |
| 18. <u>First part of Dement's story</u> | 27. Herman |
| 19. <u>THE CRANLING</u> | 28. Wakeup artist Ben |
| 20. <u>Jean's quest: the flavor of a</u> _____ | 30. She observed Luke here to use it |
| 21. <u>Word to describe the eating habits of a</u> <u>ghoul</u> | 31. One of THE SWARMS |
| 22. <u>Ives, of this magazine</u> | 34. Assurance Year |
| 23. <u>ATTACK OF THE</u> _____ <u>MONSTERS</u> | 36. MONSTER Master (abb) |
| 24. <u>H</u> ____ <u>BLUR</u> | 38. RED PLANET |
| 25. <u>WAR OF THE WORLDS</u> producer | 41. ICAME FROM RENAISSANCE THE _____ |
| 26. <u>A Warner mag</u> | 42. ON THE D_____ |
| 27. <u>I</u> ____ <u>YOUR SKIN</u> | 43. Popular screen Dracula |
| 28. <u>WHEN THE THING was found</u> | 45. Dracula's habitat, past tense |
| 29. <u>Armstrong and Mack were climbing this</u> <u>when they saw Italy Song</u> | 48. THE _____ AND THE PERIODIUM |
| | 52. JOURNEY _____ THE SEVENTH PLANET |



卷之三

MEANTIME

Herewith are the final entries in our MEANTIME short story contest. Although space does not permit us to list the names of the hundreds of readers who submitted stories, we'd like to thank you all! A new contest will be coming your way soon; watch for details!

THE LAST NIGHT

by Paul Gossy, age 21

"The car begins to shrink."

"It couldn't have, honey. Cars are cars. How could one shrink?"

"I don't know," Jessica said, trembling. "But Daddy, I saw it."
I couldn't spit her, so I tacked her in red kissed her goodnight.
Jessica's claiming to see the car stalk brought smirches to a head. She was a bright
child, an inventive child, but Meg and I had never foreseen anything like this. If you don't
ask for bad luck, you get hardly worse when it comes.

It was a still night, clear, bushy. The smell of something beginning to happen was in the air.

Meg and I strapped ourselves in. Jessica had been a lovely child, and our six years together had been good. But Jessica had seen the car shrink. Her culture was not ours; she would not understand. And we could not take her with us. The neighbors would be good to her. We'd left a note, explaining nothing.

As I turned the key and we began to shrink preparatory to intergalactic molecular travel, I had a floating mental image of Jessica twenty years from now and her husband saying to a friend:

Jessie bought about 60 roses, many years.

**MEANTIME
...BACK AT THE
WEIGHT WATCHERS**

By Diana Calo, age 37

The car began to shrink. Or that was the first thought to occur to Jessie. It was only later that the full impact of what really happened hit the twenty-two year old, jet-set model. This car did not shrink, she grew and grew at an alarming rate. She went from a

The medical community is still baffled by what has come to be called the "Fat Virus." It is affected only young and beautiful women, and once it appeared and disappeared all within a week. In that seven day period alone 90,000 cases were reported. Weight gains ranged from at least 350 pounds to well over 1,000 pounds.

Along with the tremendous weight gains the victims showed an insatiable and uncontrollable appetite. They would literally eat anything and everything available in three to protect the unfortunate females, it was decided by the best medical and legal minds at Jessie and all the others be confined until such a time that they were able to regain society and all the others put on a medically sound diet that would enable them to lose up to thirty pounds a week.

Leonica thought about it for many, many years.

MINDTWISTER

Last time, we challenged your molding memories with a query about the one monster performance ever to win an Oscar. The answer was Fredric March, who won the Best Actor statuette for DR. JEKYLL AND MR. HYDE in 1932. This month we've got another Oscar puzzler for you. In 1943, the Claude Rains PHANTOM OF THE OPERA won Academy Awards for Best Color Cinematography and Best Color Art Direction. It was nominated for a third Oscar, but lost. What was the category? Answer next issue!

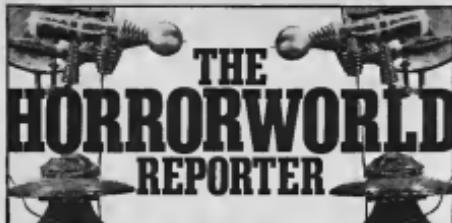
GRAVEYARD EXAMININGS

Answers

Notes from GE reader: **EARTHQUAKES**
Bart Radwanski of Hollywood, California (author of *THE TREKKIE QUIZBOOK* and *FROM THE BLOB TO STAR WARS*) writes, "You should feature more trivia questions in your *SCIENCE AND EXAMINER* section." What do the rest of you feel?
Rubin Chonak of Hinsdale, Illinois, responds, "The GE reader who suggested

Update comes from Hickman, New Jersey, complete. "The GE puzzles are a waste of space, ladies' stuff which should be discontinued. Feature more news. If you please." John Bell, of Ipswich, Suffolk, England, tell us, "A friend in America sends me each of FM's ten new favorite records. I am from West, which lets us know what other readers are thinking, and the GE, because I enjoy games and mind benders." John adds, "But the rest of your magazine is also great, even the ads!"

Stephen Ben of Washington, D.C. has this to say: "Your new section, THE HORROR WORLD REPORTER, is very interesting. Let's have more items like TREK TALK and less silly puzzles like FLAG PIEZ."



THE HORRORWORLD REPORTER

CLASH: A SMASH!

When Ray Harryhausen's \$15,000,000 production CLASH OF THE TITANS is released in the summer of 1981, it will go with a great deal of hoopla—and a flood of marketing. The Licensing Corporation of America tells us that they are presently negotiating with a number of publishers to produce a series of books, including a revitalization of the film, an artbook featuring photos and pre-production sketches, and a new edition of Harryhausen's FILM FANTASY SCRAPBOOK. However, while Ray is working hard to finish the animation, screenwriter Beverly Cross is already writing the next Harryhausen film, SINBAD GOES TO MARS. SINBAD is planned as a "smash," \$4,000,000 production for Columbia, the fourth in their successful Seabed series. CLASH will be released by MGM.

DON'T BLAME IT ON KRYPTONITE!

SUPERMAN II, the sequel to last year's highly profitable SUPERMAN film, is having production troubles, and probably will not be ready for release in the Summer as promised. Christmas 1980 is now the target date. Although nearly half of it was filmed back-to-back with the first picture, scenes featuring Marlon Brando as Superman's spiritual father are being reshot (using Susannah York as Superman's mother; Brando was too expensive to retain), director Richard Lester is changing or discarding material shot by SUPERMAN director Richard Donner, and the special effects are giving the filmmakers many headaches. As you may recall, the first SUPERMAN film was postponed from its original release of Summer 1978 to Christmas 1978 because of technical problems. However, one source close to the film tells us, "SUPERMAN II will be much better than the first film. All the humor has been eliminated. It is a very serious, very good film!"

MOST EXPENSIVE SCI-FI EVER

Roger Zelazny's novel LORD OF LIGHT is about to become the most expensive science fiction film ever made—in fact, one of the most expensive films of all time! Budgeted at \$50,000,000 it goes before the cameras in July of this year. The sets for the film will serve as the centerpiece for Science Fiction Land, a \$415,000,000 complex more than three times the size of Disneyland. It will cover roughly one thousand acres just east of Denver, Colorado. The last Zelazny work brought to the screen is DAMNATION ALLEY, an odd of the world title which became a costly flop for 20th Century-Fox in 1977.

SUPER-OAFS

These immortal (if) comic book superheroes THE INFERIOR FIVE are about to become a new TV show. The project, very early in the planning stages, is planned for live action, although animation has not been ruled out. It will detail the adventures of the airborne, green-clad fury THE BLIMP; the belligerent AWWWWROMAN; that awful marksman WHITE FEATHER; the superpowered but brainless DUMB BUNNY; and the thin, weaseling leader MERRYMAN.

RAY RATES 'EM

Did you ever wonder what sci-fi author Ray Bradbury's favorite science fiction films are? We asked the renowned author of THE MARTIAN CHRONICLES and FAHRENHEIT 451, who provided us with the following:

1. CLOSE ENCOUNTERS OF THE THIRD KIND ("Absolutely on the top of the list!")
2. THINGS TO COME
3. 2001: A SPACE ODYSSEY
4. THE TIME MACHINE
5. WAR OF THE WORLDS
6. INVASION OF THE BODY SNATCHERS (original)
7. BREAKING THE SOUND BARRIER

Another interesting favorite: actor Vincent Price informed us that of all the horror and fantasy films he's made, his favorite is THEATRE OF BLOOD, followed closely by THE ABOMINABLE GR. PHIBES. We'll ask other celebrities to name their favorites in upcoming installments of the *Braveyed Examiner*.

THE FINAL COUNTDOWN

One of the most unusual films of this year will be THE FINAL COUNTDOWN, which goes into release this summer. It's the story of the nuclear aircraft carrier USS Nimitz—and how it's plucked by a time-storm from the Pacific Ocean on December 7th, 1941, and deposited off Pearl Harbor on December 7th, 1941, just before the Japanese attack. The film stars Kirk Douglas, who also appears this year in SATURN III; Martin Sheen, Katherine Ross, and James Farentino are also featured. The film was directed by Don Taylor, the man who gave us ESCAPE FROM THE PLANET OF THE APES, the third 'Ape' film.

MONSTERS OF THE MONTH



KEN GILBERT



TOM COOK



NEIL YEARS



LORI YEARS



DOUG ESKIN



FRANK NOCAR

THE COMING... IS COMING



Susan Swift, who was excellent in the underrated Robert Wise production of *AUDREY ROSE*, is presently starring in the horror film *THE COMING*. Shooting has just completed on location in Salem, Mass., under the head of director-producer-screenwriter Bert I. Gordon. As most FM readers are aware, Gordon is the filmmaker behind such classic fantasy films as *FOOD OF THE GODS*, *THE MAGIC SWORD*, and *THE AMAZING COLOSSAL MAN*. *THE COMING* also stars Albert Salni, Tisha Sterling, Guy Stockwell, and Beverly Ross. It is being produced under the banner of Magic Circle Films.

FROM DOC TO ROCK

Ron Ely, who portrayed *DOC SAVAGE* on the screen (see FM #151), as well as TV's *TARZAN*, is now hosting *FACE THE MUSIC*, a night-time game show which goes on the air this month. "One of the reasons I took it," the '65' star told FM, "is that, first of all, it's a good game, a good show; and second of all, that the Stanly Frank people who produce it plan to make feature films in the near future." Hopefully, one or two of these will be in the fantasy genre; the GE will keep you up-to-date on their future plans.

THE NOT-SO-LONE RANGER

Clayton Moore, who played the Lone Ranger on television—and was recently forced to stop making public appearances in his Masked Rider costume, by the owners of the Lone Ranger character—has been hired by the Texas Rangers baseball team to work in the team's publicity department. Moore's primary task will be to appear at the Rangers' Arlington Stadium during home games. Instead of the mask, he will be wearing a cowboy suit and sunglasses. A multi-million dollar Lone Ranger film is going into production this year, although Moore will not be associated with it.

IT WAS A VERY GOOD YEAR

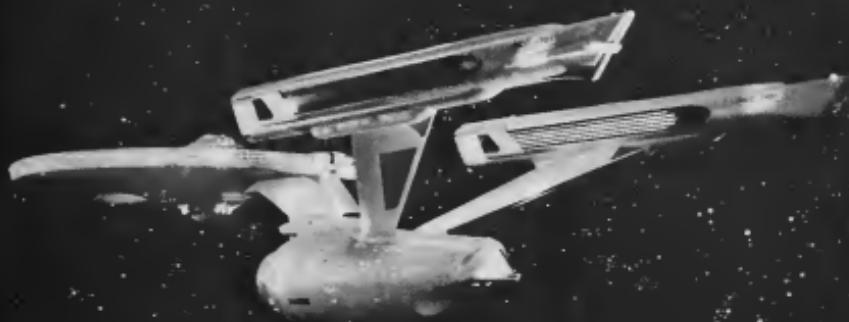
As 1979 drew to a close, it was heartening to see so many fantasy films still in release. A quick review of films playing nationally revealed the following horror, sf, and fantasy titles: *HALLOWEEN*, *SLEEPING BEAUTY* (Disney), *THE LEGACY*, *THE MUPPET MOVIE*, *TIME AFTER TIME* (one of the surprise hits of the year), *METEOR* (a surprise flop), *FANTASIA*, *NOSFERATU*, *THE SHAPE OF THINGS TO COME* (Hawkins), *ARABIAN ADVENTURE*, *STAR TREK*, and *THE BLACK HOLE*. Check with us same time next year to see if 1980 is as vintage a year!



Walt Disney's animation and fantasy classic *FANTASIA* is about to celebrate its fortieth anniversary. Released in 1940, the picture was not a success initially. It is a collection of visual and narrative segments accompanied only by classical music and, unfortunately, was too innovative a film for the audience of forty years ago. However, in the 1960s, modern audiences found the film a remarkable sight-and-sound experience, and it has been in release ever since. Perhaps the most memorable sequences in the film are Mickey Mouse battling rampaging broomsticks in *THE SORCERER'S APPRENTICE*, and the Satanic doings in *THE NIGHT ON BALD MOUNTAIN*, for which Bela Lugosi modeled as the demon Tchernobog.

STRANGE COMBO

Director Anne Thomas has just released her first feature film, and the title is an interesting one. Called *THE HAUNTING OF M*, it brings to mind two classic horror films, Robert Wise's ghost story *THE HAUNTING*, and the Peter Lorre thriller *M*. However, while it is a ghost story, *THE HAUNTING OF M* has nothing to do with either film. Starring Sheridan Gilby and Nini Pitt, it is the tale of a young woman who is haunted by the lover of an ancestor. Shot in Scotland on a very modest budget, it uses local, non-actor citizens as cast members. The M of the title is Mrs. Gilby as Matrona, who dwells in an old brick mansion and is constantly naming into the wan spectre of a lover of her son, the lover having been killed by one of the man's children. The picture will go into selected release this month.



TREK TALK



Yes, the lady has hair. As an ex-Miss India and movie star in her home country, Ms. Khambatta proudly displayed her mane.

Persis Khambatta is a regal creature. A "Miss India" title holder when sixteen years of age, and an award winning movie actress in her home country not that much later, the woman who plays Enterprise navigator Ilia in the new *Star Trek* movie practically oozes gracefulness and quiet class. Having been hailed as the "Sophia Loren of India" by critics after her appearances in *The Wilby Conspiracy* and *Covert Undercover*, Ms. Khambatta still exudes charm and vulnerability.

This vulnerable charm may come from the fact that, even though she was chosen as *Star Trek's* newest crew member out of many hopeful actresses, she still had to live up to Trekkers' expectations and live with the regular crew's familiarity with their famous roles. FAMOUS MONSTERS, therefore, is proud to present this exclusive interview with Persis Khambatta where she openly discusses her fears, her acting techniques, her fellow Enterprises, and the future of *Star Trek*.

by RICHARD MEYERS

Q: We'll start with a painfully common question: how did you become involved with *Star Trek* the Motion Picture?

A: I was a fan of the TV series. I used to go running home in London to see the show. It was the one program I thought I had the best chance to work on because they used exotic women. I wanted to meet the producers. I was very disappointed when I found out that I had been watching repeats and it wasn't being filmed anymore. Then I came and lived in New York for a couple of years. One day my agent called and said the *Star Trek* producer would like to see me. He told me about the character Ilia but said they hadn't decided whether she would shave her head or wear a bald cap. When I did go to the makeup department and bought a bald cap for a dollar. And I wore it and when I walked into the office to meet Gene Roddenberry. After looking at a lot of girls,

they gave a few screen tests and I got the part.

Q: What was the screen test like?

A: The test was two pages from the first shooting script. I went to an acting coach with it. He said to me, "Persis, a lot of girls would play the sensuality of the character, trying to caress the guy's face and things like that. You should try to be sensual without playing it. Just be it. Just do it. Don't act." On the day of the test I was incredibly nervous, but somehow the nervousness worked for me. My lips were quivering, I was so scared—because I really wanted the part. I stayed for the whole day and watched all the girls testing. I suppose I got the part because I played the sexuality straight and any nervousness gave it a kind of sensual tension or something.

Q: Of course they later decided to shave your head, rather than go with a bald cap?

A: Yes, and we were very lucky because nobody knew for sure what would be under my hair. There could have been lumps or chaffing or things like that. Thankfully there were no blisters—it looked smooth and great. Fred Phillips, the makeup supervisor, shaved it off himself and he cried more than I did.

Q: Now while Ilia is bald on the top of her head, still she seems to have hair on her face, in terms of eyebrows and hair on ... other places too.

A: No. Ilia has no hair on top, but she has eyelashes and eyebrows and hair on ... other places too.

Q: We won't get into that. To subtly change the subject, your on-screen love interest with Commander Decker, as played by the classically handsome Stephen Collins. How was it working with him?

A: He was fabulous to work with. I felt very comfortable with him. I feel he gave as much as I did, both onscreen and off. Like if they needed a closeup of my reaction, he would be off camera giving me the lines. And I would do the same for him. That's the



But that was long before STAR TREK: THE MOTION PICTURE. There, not only was she bald, but she sported a micro-mini-skirt and nifty shoes, too!

way I feel about acting—that it's important to help the others, not just perform with them on the set. Everybody was great in that way. The cast was more like my family than anything else. They all made me feel a part of the project. The other ladies—Majel, Nichelle and Grace Lee Whitney—were especially fabulous to me.

Q: Speaking of your professional relationships, what are your memories of producer Gene Roddenberry and director Robert Wise?

A: I had the best producer and director a person could hope for. I remember Gene for trusting in me as an actress and for fighting for the *Ilia* character. I don't think Paramount was happy with the idea of a bald-headed female alien, but Gene held firm. Gene accepted both the character and me. I remember Robert Wise for his kindness, understanding, and patience. I had to wear certain special effects equipment during seven of my scenes which took hours to install. Then if it stopped during a take it would take two hours to fix. And Robert Wise was the person all the pressure of schedules would fall upon. And he never shouted once. I can remember that this man was always gentle and had so much patience and good humor that he kept the whole group together when otherwise we'd be falling apart.

Q: I suppose the long months of shooting didn't help matters. Exactly how long did you film?

A: About five months or more. But I'm glad we worked on the film for so long because I really feel I got trained. On the very first day of filming I had a lot of technical dialogue, numbers and scientific phrases and things like that. By the end of the day, I was absolutely gone! I just couldn't remember 350 miles through the minuscule penumbrae. I had a terrible problem and I felt awful because I was mak-

ing other people suffer. So I really worked to get together.

Q: How did you do that?

A: I'm a very instinctive actress. This helped me I was able to draw on my own experience for the part since *Ilia* had taken a vow of celibacy before joining the Federation. They had to because her race, the Deltans, were very sensual people who had learned the art of love and sex. Any human who makes love to them practically becomes their slaves, so everyone is frightened of her at first. In a strange way, that helped me since just before filming commenced I broke up with someone I loved very much. I learned a lot on this film because *Ilia* was willing to give up everything for the man she loved while, in my own life, I was never willing to give up even my career. In real life I had broken up very badly and cried for a day, but I took the attitude during filming that this was the most important thing in my life and I can screw up because of my emotional problems or I can make it work for me. I made it work for me. I self-hypnotized myself into a very positive attitude.

Q: How did filming go? Did you find it very hard to play with all the other actors who knew their characters backwards and forwards because of their years on television?

A: Yes, everyone else knew their characters, so at first I thought that creating the new character would be difficult. I wasn't sure in which direction to move, but, thankfully the character started to form herself. You see, on the Enterprise *Ilia* is one kind of character and while with the crew, she's another. Having two parts to play really helped me. Gene Roddenberry gave me a couple of pages he had written on the character and I immediately felt very close to her. There are quite a few scenes that I had to play as being emotional, but her warmth and sensitivity soon shines through. There was a contrast, in other words, which really helps the actor. By the time the climax came I was really into it. During the final scenes with all the glowing lights, they played some soothing music to help us as actors. I used to get

goosebumps on my head! I was so involved, you could see them. You know, if I had hair still, it would have stood on end, but because I was bald, there were goosebumps.

Q: What happens now? Given *Star Trek's* success, do you foresee a life as *Ilia*?

A: I have signed for a series already. Whether it is a series of movies or another *Star Trek* TV show I don't know. But I feel I'm basically a feature film actress. I would love to play every kind of role, Indian or not. A washwoman one day and a queen the next would be fine with me. I think I can play anything. When I saw *Gone With The Wind* I thought I could play Vivian Leigh in her screen biography or the sequel. And the other thing is I don't know whether I have the idea of shaving my head for the next ten years. At first I loved the idea, but now that it's grown back, I feel vulnerable. The thought of shaving it off now is frightening.

Q: Whatever Paramount's plans with the movie, *Star Trek* fans all over the place will react strongly toward you. Have you prepared yourself for either their mass derision or mindless adoration?

A: No, I haven't. While a part of me loves attention and publicity, another part of me is very shy. On one hand, I love this interview, but on the other if photographers start crowding around me while I'm out for dinner or something, I'll start crying. I hope I'll have the graciousness to accept whatever comes.

Q: But you seem very sure of yourself and secure in your future. How do you really feel about the film-making world's response to you?

A: Personally, I feel that I am talented, that I have the looks, that I have good people working for me and that I have the luck—because I got *Star Trek*. But let's see what happens. Success has a way of coming and going. I haven't done too badly thus far.

Q: A final probing, incisive question, if you don't mind. How do you really feel about your own work on *Star Trek*?

A: I'm happy with my work in *Star Trek*, but I think I

can do better. One has to keep doing better.



Here's another scene cut from the final print of *STAR TREK*. Not only were long space walk scenes excised, but this moment of *Ilia's* psychic healing.

NEW WARRIOR'S BATTLE JACKET

FOR MORE EXCITING ADVENTURES FROM THE DISCO
TO THE OUTER LIMITS OF SPACE!



WARRIOR'S BATTLE JACKET Super deluxe space jacket of some of your favorite T.V. characters in a ruggedly constructed light olive brown denim. Its unique styling and its 100% cotton denim durability make this the perfect family jacket for anywhere wear. Whether it's from the baseball game to the disco, or from the backyard to your own space fantasy, this jacket will get you there warmly and in style! Machine washable and dryable, comes with special patch, emblem, 2 insignia pins, care and handling information and

four unique clasps (3 on sizes 4-6X) to complement that unique look of your favorite television heroes!

- A. Children's sizes 4,5,6 and 6X _____ #26199/\$24.95
- B. Children's sizes 7,8,10,12,14,16,18 and 20 _____ #26200/\$29.95
- C. Women's sizes small, medium and large _____ #26201/\$34.95
- D. Men's sizes small, medium, large and extra large _____ #26202/\$39.95

FANG MAIL

(Continued from page 4)

WANTED! More Readers Like



JOE NAKAMURA

COFFLIN'S COMMENTS

For some reason low budget horror films always seem to overshadow the big budget productions (an interesting paradox when one considers the astronomical sums of money now being spent on numerous productions in various stages of completion); take for instance a film like THE LEGACY as compared to a "cheapie" like TOURIST TRAP. TOURIST TRAP is easily the better of the two in terms of suspense & originality (altho the production values aren't bad either despite what the critics may think). THE LEGACY is for the most part a conglomeration of every horror film that's ever been made; the erupting fireplace is straight out of THE LEGEND OF HELL HOUSE, the opening motorcycle crash looks like the one in RABID. THE LEGACY isn't all bad tho: Sam Elliott, Roger Daltrey & Katherine Ross are outstanding. The direction is beautiful, the music is adequate.

THE BROOD isn't a bad film but it too (like LEGACY) lacks the impact of a film like THE EXORCIST and that type of impact is necessary in order for a "slick" production like this to succeed. Oliver Reed is (as usual) believable as the slightly deranged doctor performing unholy experiments on his patients but his part amounts to little more than an extended cameo appearance (albeit an excellent executed part). I consider Oliver Reed one of the finest actors in the world but he was much better in BURNT OFFERINGS in which he was able to develop his character more fully.

THE RAVAGERS is little

more than Saturday morning tv fare (it resembles the short-lived Ark II series in more ways than one) and proves that good science fiction requires substantial backing if it is to succeed. Isn't the opening scene from BENEATH THE PLANET OF THE APES? Even Ernest Borgnine couldn't save this film. Hopefully it will be ravaged itself by time and forgotten—which is as it should be.

WILLIAM COFFLIN
Richmond, VA

WANTED! More Readers Like



JOE SCHREIBER

SHORT & SNAPPY

AMELIA CONE, New Cumberland, PA: I love the Fang-mail Dept and am amused to find the reverse of my views occasionally expressed. Forry's snappy reply to the rather impolite letter that accused him of mishandling FM was as glib & witty as any comeback I've ever heard. MATT GORAL, Hermitage, PA: I thought FM was great until issue 149 when you started to get more & more of this science fiction trash such as STAR WARS, CEK3, ALIEN, METEOR & other junk. ROBERT H. ERNSTING, Tulsa, OK: FM is the best mag I have ever held in my 4 hands! I will buy it from this day to eternity. BUCKY ERICKSON, Saline, MI: I started to buy FM when I was 8 years old, now I'm 14. And I never found an article I didn't like. PAUL TALBOT, Columbia, SC: I agreed with Larry Larson in his article "Blood-Curdling Beepix" that while the B-pictures of the 1950s weren't masterpieces they are a lot of fun to watch. MIKE PETERSON, Victoria, BC, Canada: In regard to your METEOR article I quote: "John Williams composed the rousing score." Well, what happened? Where the hell is Lawrence Rosenthal?!? (Apparently John Wil-

iams was originally scheduled to compose a rousing score but was rousted out by LAWRENCE Rosenthal. We don't know who LAWRENCE Rosenthal is.) ERIKA HONECUTT, Locust, NC (who from the look of her handwriting appears to be very young): I like your book, it has got a lot of scary pictures. JEFF BIRKMEYER, Cheektowaga, NY: Whoever makes those puns up must be a narrowminded idiot. (Please don't sue me for slander.) I wouldn't dream of suing you for slander—I'll let Slander sue you for herself. Besides, how can you sue someone for telling the truth? That's the nicest compliment I've been paid in 22 years of editing this dumb rag.)

BEHIND THE RATE BALL

I would like to take this opportunity to express my opinions and rate some movies: PHANTASM—A+ . . . The scariest horror film I've ever seen. Great special effects (except for that stupid fly). FANTASTIC music score. Angus Scrimm was terrific. I'll bet we'll be seeing more of Michael Baldwin in the future.

TOURIST TRAP—A— This film would have had a B but considering it was done by Charles Band Productions (which is synonymous with "low-budget"), and A— is more appropriate. A really scary film with shades of HOUSE OF WAX. Great for a low-budget.

ALIEN—A+ . . . An absolutely FANTASTIC film! It belongs to the genre of science-horror. GREAT, GREAT, GREAT, FANTASTIC special effects! HRGiger is a NU-MERO UNO artist! A simple yet unique plot.

WIZARDS—A++++ (the plusses go on to infinity) . . . After this film, Ralph Bakshi struck again with THE LORD OF THE RINGS. However, WIZARDS remains my perennial favorite. THE most fantastic film of all time. Better than STAR WARS? YES!! FANTASTIC battle scenes!!

LORD OF THE RINGS—
A++ . . . "Nuff said!"
STAR CRASH—
F——— (the minusses go on to infinity) . . . THE WORST film (can you call it a film?) EVER made. In the words of Luke Skywalker, "What a piece of junk!!! TERRIBLE, jerky stop-motion. Dorky spaceships. Ancient plot. Even the universe was dumb-looking, it looked like a child's coloring book. The acting was

horrid. The characters always smiled when in danger! No wonder, I'd be laughing too if I was on that set. Poor Christopher Plummer, a fine actor, got stuck with terrible lines. The only thing good about Caroline Munro was her figure. The bad guys were straight out of Flash Gordon. A robot with a Southern accent! And that "climatic battle?" BORING!!!! FM staff, I'm surprised. You usually show good taste. But when you hyped up STAR CRASH you did a disservice to humanity. I feel everyone is entitled to their opinion but this is crazy! Oh, well, I'll forgive you if you forgive me for blowing up at you, OK?

OARIO WALLER
Orlando, FL

COSMIC CLONES?

The cover of FM #158 had to be the MOST horrifying in all the years of the mag. I recently saw STAR WARS for the 4th time. And in doing so I learned something very interesting, you may consider this pure speculation but the stormtroopers could be clones! DONT LAFF! In the movie they all sound alike so I sort of took matters in my own paws. If you think about it, then the EMPIRE could make them whenever they needed.

GARDNER GOLDMITH
Amherst, NH

WANTED! More Readers Like



MARLA MIYASHIRO

We Want to Read Your Mail, MONSTER!

Send us your letters & photos—and then watch this Fang-mail Dept! You may appear in print! Send to:

Fangmail Dept.
FAMOUS MONSTERS
Warren Publishing Co.
145 East 32nd St.
New York, N.Y. 10016



**BUCK ROGERS
GALACTIC PLAY SET**

BUCK ROGERS ACTION SET For the best action adventures in the 25th century this set contains 1 space dome, 6 space buildings, 3 Thunder Lighters, 2 Hatchet fighter craft, 6 movie cast figures, 16 spacemen, 10 space creatures, 2 dioramas and an instruction sheet. Buck Rogers set! #26148/\$3.50

BUCK ROGERS NEW!

BUCK ROGERS ADVENTURE in the 25th CENTURY

NEW MODEL KITS YOU ASSEMBLE!

**BUCK ROGERS
MARAUDER**



MARAUDER

The very first and most celebrated of all our space heroes has rocketed back onto the big screen and into our homes on T.V. in all new adventures! Here is the sleek and deadly Marauder Star Fighter. This exciting space ship is a true Draconian fighter is 10 1/4" long and has a wingspan of 15 1/2". Color molded in authentic orange plastic with transparent windshield, highly detailed cockpit and a sturdy stand for action displays! #24246/\$4.50

BUCK ROGERS STARFIGHTER



BUCK ROGERS STARFIGHTER Out of the past sockets Buck Rogers, newly awakened from centuries of frozen sleep, the man from the twentieth century must confront a deadly web of interplanetary intrigue. Buck weges war among the stars in his own super sophisticated starfighter. Molded in highly detailed color plastic. Buck's easy to assemble ship is 11 3/8" long and 6 1/2" wide. It comes with authentic decals, transparent windshield, highly detailed cockpit and a very sturdy support base for display! #24245/\$4.50

NEW BUCK ROGERS PRE-ASSEMBLED MODEL KITS



#26158/\$13.98

STAR FIGHTER

DRACONIAN MARAUDER & STAR FIGHTER The Draconian Marauder, at right, is the lean, mean fighter of the asteroid based Draconians. They've hatched a scheme to conquer the universe and the Earth is first! This deadly ship is equipped with the latest defense and has retractable landing gear & hinged canopy so you can fit the 3 1/2" Buck Rogers action figure in. The Star Fighter is Buck Rogers own fighter right out of the 25th century. With authentic styling, hinged canopy and a retractable landing gear. You can slip a 3 1/2" Buck Rogers into this craft too! Blast off to action adventure!



#26159/\$13.98

DRACONIAN MARAUDER

BUCK ROGERS ACTION FIGURES - FULLY COSTUMED

DRACO



DRACO A leader of the Draconian Empire! #26161/\$3.10

BUCK ROGERS



BUCK ROGERS Fully movable 3 1/2" figure. Fully movable with gun! #26160/\$3.10

TIGERMAN



TIGERMAN Mysterious beings and deadly menaces! #26162/\$3.10

KANE



KANE Power mad dictator, Kane is out to kill Buck! #26163/\$3.10

DRACONIAN GUARD



DRACONIAN GUARD A warrior of the alien world! #26164/\$3.10

TWIKI THE ROBOT



TWIKI Buck's trusty robot companion! #26163/\$3.10

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.



NEVER AGAIN.

An Editorial

Only once before in the 22-year history of Warren Publishing Company have we run a political editorial. That was back in 1972, when we published a series of full-page statements urging our congressmen to stop the Vietnam war.

Now, 8 years later, we feel it is time once more to express an opinion we think is important to Americans, to our government, and to the rest of the world.

The above picture (taken by photographer Kaveh Golestan for TIME Magazine) shows two Iranians using our American flag to haul a load of trash from the occupied U.S. embassy in Iran.

At the time this editorial was written (late November) Iran's leader Ayatollah Khomeini is

threatening to kill 50 captive American hostages if the U.S. intervenes militarily to save them. Our flag is being used to carry garbage by arrogant mobs shouting "Death to Carter!" We, of course, have no way of knowing the status of our hostages when this magazine goes on-sale late in January. But we do know how we feel about anyone, or any mob, or any country's lunatic leader threatening American lives or destroying American flags.

We don't like it--and we won't tolerate it. We won't be pushed around. We won't be blackmailed by Iranian oil. We won't be threatened.

Our American countrymen alive or Khomeini and his henchmen dead.

James Warren
President
Warren Publishing Co.